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# FAMOUS MONSTERS<sup>®</sup>

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ALIENS

TURNING 10

JAMES CAMERON'S  
EXCLUSIVE INTERVIEW  
FROM THE  
REMAKE OF THE

THE CONJURING  
2

YVES FERRIER  
& PATRICK WILSON  
ON THE SCARIEST MOVIE  
OF THE YEAR

STAR TREK

BOLDLY CELEBRATES 50 YEARS

AS WE GO

BEYOND

WITH THE NEW MOVIE!



PLUS:  
PAUL FEIG DEFENDS GHOSTBUSTERS  
RICHARD DONNER REVISITS THE OMEN  
MICHAEL YORK & JENNY AGUTTER ON LOGAN'S RUN  
PATRICK DUFFY RESURFACES MAN FROM ATLANTIS  
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# FAMOUS MONSTER KID: JAMES CAMERON

## Monster Kid

(man-star-kid) adj., n.

1. A monster fan stemming from the horror-flick boom of the late '60s and '70s
2. A collector of monster toys, kits, goodies, and memorabilia
3. A longtime fan of *Famous Monsters of Filmland* magazine

"FM was a reality check that I wasn't crazy, because other people loved this stuff, too."



Photo courtesy of Mark Volkmann

**W**e all knew James Cameron is a busy man, especially when he's at work on *not one but four AVATAR sequels* — at once! So when we reached out to him in the hopes that he would stop what he was doing to discuss the making of *ALIENS* in celebration of the amazing film's 30th anniversary, we were also pretty confident he would respectfully decline the request. To our shock and very pleasant surprise, not only did he agree to speak with *Famous Monsters*, but he excitedly helped enthusiastic and nostalgic praise on our long-running periodical, citing how influential it was to him growing up.

Once a Monster Kid, always a Monster Kid

**Famous Monsters:** Thanks for taking the time to talk *ALIENS* with *Famous Monsters*. **James Cameron:** Oh, my God! Are you kidding me? Do you know how long I've been reading that magazine? I used to hide the book behind my textbooks in — I want to say the seventh grade. But I was jumped ahead two years, so I was the equivalent of a fifth grader in age, so whatever that is... Let's call it ten years old. I've been reading it since then. I mean, I haven't read it *regularly* in the last few decades, but I can still remember all the covers from the mid- to late '60s. Every last one of them.

**FM:** It obviously made a big impression on you! Did you ever get a chance to meet Forry?

**JC:** I met him in passing a few times, because he was good friends with the Skotak brothers, Bob and Danny Skotak [who did monster work on *ALIENS*]. Or at least to know them quite well. They were old collectors. Nobody was a collector like Forry was a collector, obviously.

**FM:** Would you say the magazine actually had an influence on your career?

**JC:** The effect the magazine had on me when I was ten years old through my teen years was psychological. It was a reality check that I wasn't crazy, because other people loved this stuff, too. I certainly never got any support within my family or from my parents or even that much from

my friends that monsters were cool. So it was my contact with a larger community of fans for horror and science fiction. Mostly horror, obviously.

**FM:** For many people who went on to be influential in their careers, FM was kind of their film school. Did you look at it from that point of view?

**JC:** Yeah, yeah. I can't point to anything specific this much later. I mean, for me we're talking about half a century now. And I don't have any of the props still because, you know, when you're in your twenties you travel light. And anything that got boxed up just got ditched by my parents. So I don't have anything from back then. And I'm not much of a collector in that sense of going back through that, but there's a definite kind of nostalgia in my heart for it. I remember so distinctly that formative period. And also learning to draw. And most of the subjects that I drew were either horror, adventure, or science fiction — somewhere in that general realm. So, yeah, it had a big influence at that time. Of course, the first films I made were game pictures.

**FM:** Did FM direct you to filmmaking, or was it more of an imagination fuel for you?

**JC:** It was very focused on filmmaking. I remember learning about the Universal monsters and the Hammer horror films and all that sort of thing, and

understanding that there were different producers and different companies that made these films, and [William] Castle and all those guys. So I kind of got it. I didn't really think of myself as a filmmaker until my *really* late teens when I dabbled with animation. And then I never really got into it seriously until after college, believe it or not, and got with a few friends who were kind of Sci-Fi/fantasy film fans. But there's a point where you start to become a filmmaker, and I probably always imagined myself being a genre filmmaker. I didn't think, "I'm just going to be a general-purpose filmmaker and happen to occasionally dabble in horror and science fiction." I just wanted to be a genre filmmaker. I wanted to make science fiction and horror films. And I couldn't have thought of anything cooler, even in my mid twenties, then getting to make an *ALIEN* movie. That was like climbing Mount Everest, even then. Later, I sort of evolved to this idea, "Well, you know, if you're *really* a filmmaker, you should be able to make a film on any subject." And that ultimately led to making *TITANIC*. But if you look at my first batch of films they were all Sci-Fi or horror.

Read James Cameron's full interview on filmmaking, the production of *ALIENS*, and his current *AVATAR* plans, starting on Page 42.

## MOVIES and TV

### LADY IN WHITE

One of the best (and most underrated) ghost stories of the '80s, *LADY IN WHITE* has atmosphere and scares to spare. Lukas Haas plays a boy in 1962 who is haunted by a ghost as he tries to unravel the mystery of a serial child molester-murderer. See it in both versions, the director's cut and the never-before-released extended director's cut!



Out June 21 • [showfactory.com](http://showfactory.com)

### THE WITCH

Certified fresh by Rotten Tomatoes, *THE WITCH* was praised for its moody setting and period detail. The New England-set thriller about a family exiled from its village in the 1600s is more a thought-provoking art film than straightforward fright flick. (Think *THE CRUCIBLE* gone supernatural.) Right up your alley, if you're into slow-burn classic horror!



[liensgate.com](http://liensgate.com)

### PRIDE AND PREJUDICE AND ZOMBIES

Jane Austen's classic novel is turned on its head when zombies take over 19th-century England. In this horror-comedy based on the NYT bestseller, Elizabeth Bennet is a martial artist and Mr. Darcy is a zombie killer, so despite class differences, they band together to take out the vermin. Austen's body must be spinning in its grave. (Would that make her a zombie?)

[sonypictures.com](http://sonypictures.com)

### JACK PIERCE: THE MAKER OF MONSTERS



Stephen Taylor, director and producer of *UNCLE FORTY'S ACKERMANS* — the documentary on our intrepid founder Forrest J. Ackerman — turns his keen eye on Jack Pierce, who created some of Universal Studios' most iconic monsters back in horror's first heyday. Born in Greece, Pierce went to Hollywood and worked his way up until he was an A-list makeup artist, working on such legendary flicks as *THE WOLF MAN*, *DRACULA*, and *BRIDE OF FRANKENSTEIN*. He even had a part in Olympics history! Extras include an interview with Hans J. Soller, who scored many of the films Pierce worked on.

[novemberfire.com](http://novemberfire.com)







## GHOSTBUSTERS/GHOSTBUSTERS II 4K RELEASES

To coincide with the release of the new, female-driven *GHOSTBUSTERS* remake, Sony's dropping the originals in 4K Ultra HD and with a Dolby Atmos soundtrack. Hear and see the classics like you never have before, and check out extras like a retrospective with director Ivan Reitman and star Dan Aykroyd, a special-effects featurette, music videos (Who you gonna call?), and deleted scenes.

[sonypictures.com](http://sonypictures.com)



## THE X-FILES: THE EVENT SERIES

The six-episode series on FOX was a huge hit and now it can be yours. You can never spend too much time with Mulder and Scully, right? Extras include a gag reel, a behind-the-scenes look at the series, commentary on three of the episodes, and "Monsters of the Week," a recap of the craziest creatures featured on the show.

Out June 14 • [fox.com](http://fox.com)



## JEEPERS CREEPERS 1 AND 2 COLLECTOR'S EDITION



Every 23 years, the Creeper returns for a 23-day killing spree in the Florida countryside (focusing mostly on hunky guys and like girls, of course. What do you want? They're tasty). Relive the terror with Irish and Dairy in part one and then join the football team and cheerleaders trapped on that bus in part two. With a part three (subtitled *CATHEDRAL*) coming next year, Shout Factory has repackaged the first two, and is offering a free 18" x 24" poster of the new cover art for a limited time!

Out June 14 • [shoutfactory.com](http://shoutfactory.com)



# BOOKS

## THE ART OF HORROR

Whether you're an artist looking for the next great reference book for your collection or just a fan of macabre masterpieces old and new, this collection of magnificently "horrorful" art compiled by Stephen Jones offers a fascinating survey of horror art history, from engravings and Egyptian hieroglyphs to pulp magazine covers, movie posters, and modern pieces by such greats as Frank Frazetta and FM cover artist Bob Eggleton.

[opplusebooks.com](http://opplusebooks.com)



## CHELSEA HORROR HOTEL

Dee Dee Ramone is a legendary punk music icon. Before his death in 2002, he put that sensibility into fiction, writing **CHELSEA HORROR HOTEL**, in which he writes about a version of himself and his wife who move into the titular Manhattan hotel and encounter ghosts of his deceased contemporaries (Sid Vicious, for example), demons, and even the devil. With a foreword by **THE HOWLING** director Joe Dante, this is one trippy trip!

[decopress.com](http://decopress.com)



## THE ART OF THE STRAIN

Anyone who watches FX's **THE STRAIN** knows that Guillermo del Toro's virus thriller employs some crazy-cool effects. Author Robert Abele collected on-set photos, concept art, and VFX shots and paired them with interviews with del Toro (who also provides a foreword), showrunner Carlton Cuse, and star Corey Stoll (among others) to provide an inside look at what it takes to produce the terrifying horror show.

Out June 28 • [insighteditions.com](http://insighteditions.com)

## GHOSTBUSTERS: TOBIN'S SPIRIT GUIDE

If you're planning to start your own ghostbusting operation, you're going to need your own copy of **TOBIN'S SPIRIT GUIDE**. The classic "in-universe" tome by J.H. Tobin has been revised and updated by Ray Stantz and Egon Spengler themselves with detailed entries on characters such as Slimer, Mr. Stay Palt, The Librarian, and Vigo the Carpathian. Class S Free-Roaming Vapors and giant Sloans also make the cut in this update that feels like a real object from the world of **GHOSTBUSTERS** and dives into the expanded universe, from comics to videogames.

[insighteditions.com](http://insighteditions.com)





### ALIEN: THE WEYLAND-YUTANI REPORT

In space, no one can hear you read. Just in time for the 30th anniversary of **ALIENS**, The shady corporation that sent Ellen Ripley and crew into space in the **ALIEN** series has published a top-secret report on the franchise, detailing all 35 years its spent trying to capture the deadly title creature. With a sculpted slipcase unique to this exclusive edition, the book harbors cool new images, concept art, film stills, and in-depth information on creatures, characters, locations, weapons, and more.

[insighteditions.com](http://insighteditions.com)



### STAR TREK BOOK OF OPPOSITES

The *Final Frontier* can be fun for all ages! This rifty children's book is designed to teach the meanings of opposites: Happy and Angry, Appear and Disappear, Calm and Surprised, One and Many, and many other examples now have a whole new meaning with the help of our beloved U.S.S. *Enterprise* crew. Full of great **TREK** photos and a fun sense of humor, this is a great gift for parents who want to raise their children as Trekkers — or for your goofy friends — or for your goofy self!

[quirkbooks.com](http://quirkbooks.com)



### WHAT WOULD CAPTAIN KIRK DO? & STARFLEET LOGBOOK

"When in doubt, set phasers to stun." Through his years as captain of the *Enterprise*, James T. Kirk learned a lot about this world and many others. Through author Brandon T. Snider, the fearless Federation leader dispenses his philosophy and advice on life in space and here on Earth. And, for your favorite grade schooler, there's the **STARFLEET LOGBOOK**, full of activities, games, and writing prompts to engage imagination and creativity with help from Captain Kirk, Mr. Spock, Uhura, and the rest of the *Enterprise* gang. It's never too early to indoctrinate a child into the **STAR TREK** fold!

[penguin.com](http://penguin.com)



# TOYS

## STAR TREK PIN MATES

Go back to basics with these fun and endearing STAR TREK Pin Mates collectibles from Bif Bang Pow! Original series favorites Kirk, Spock, McCoy, Scotty, Uhura, Sulu, and Chekov are reimagined as one-of-a-kind miniature wooden figures with 360-degree artwork that is hand-painted with decal elements. Standing at 2" tall, each figure is numbered on the bottom as well as on the packaging. Each sold separately. If you love these, other Pin Mates available for pre-order include the band KISS, Marvel and DC characters, and Deadpool!

[entertainmentearth.com](http://entertainmentearth.com)



## CLASSIC ENTERPRISE ELECTRONIC STARSHIP

Space, the final frontier... Celebrate the 50th anniversary of STAR TREK with this stellar, upgraded re-issue of Diamond Select Toys' best-selling electronic Starship Enterprise NCC-1701. Surface detailing reflects the HD episodes of The Original Series, and the 14" plastic ship features new light-on capabilities and longer voice clips — including the full opening monologue! Just trigger using the button on the saucer section. Includes plastic flight stand.

[diamondselecttoys.com](http://diamondselecttoys.com)

## STAR TREK RETRO BRIDGE PLAYSET & FIGURES

A must-have for any '70s kid who played with STAR TREK Mega figures: Diamond Select Toys has recreated the classic Mega Enterprise Playset for Kirk, Spock, and all your 8" retro cloth figures. It's all here: The classic fold-up design, the captain's chair and console, the spinning transporter, the interchangeable view screens — all packaged in a full-color, retro-style box! Now, all we need is a recreation of Mega's Mission to Gamma VI Playset! Figures sold separately. Demand for Diamond's Mega-style cloth-costumed Star Trek figures was so high, they had to go back in time to make more. And this time, you can get the genetically superior Khan Noonien Singh!

[diamondselecttoys.com](http://diamondselecttoys.com)



## NECA ALIEN FIGURES



Since it picked up the license in 2007, National Entertainment Collectibles Association, or NECA, has been the source for top-quality ALIEN merchandise. The series originated with figures from ALIEN VS. PREDATOR: REQUIEM, but has since expanded further into the ALIEN universe with other properties like ALIEN VS. PREDATOR, various ALIEN videogames, and, of course, the franchise foundations, ALIEN and ALIENS.

GENOCIDE  
RSD QUEEN  
MOTHER



### GESTATING AN ALIEN COLLECTIBLE

Each figure takes roughly nine months to create from concept to production, and unless it pertains to the specific requirements of an unreleased property, like the upcoming ALIEN: COVENANT film, NECA's team finds reference materials and designs, and articulates the figures as they see fit. When FM asked what the most challenging aspects of production are for NECA, the company's director of product development, Randy Falk, says it's being true to the original designs, while adding as much articulation as possible without sacrificing the script or aesthetics.

### SERIES 7 FIGURES



7"  
WARRIOR  
ALIEN



7" GRD ALIEN

7" TRANSLUCENT  
XENOMORPH



LIFE-SIZE  
XENOMORPH  
EGG REPLICA  
WITH LED LIGHTS  
& FACEHUGGER



### SERIES 8-10 GOES RETRO

NECA's recently released life-sized ALIEN egg was a huge hit, and they will continue rolling out new ALIEN-related products through the end of the year. Series 8 will be an ALIEN 3-themed wave, centered on an all-new, shaved-head Ellen Ripley figure. Series 9 arrives later this summer, just in time to celebrate the 30th anniversary of ALIENS, and will include the long-awaited Vesquez figure. The end-of-year holiday season will see the release of Series 10, which is very exciting for both NECA and fans alike, as it will be NECA's first full homage to the classic Kenner ALIENS toy line from the '90s!

Stay up-to-date with NECA at [necaonline.com](http://necaonline.com).

# VIDEOGAMES

## LEGO FORCE AWAKENS

Relive one of the biggest blockbuster films of 2015 in LEGO form! LEGO STAR WARS: THE FORCE AWAKENS not only offers fans incredibly fun and humorous gameplay, but also provides exclusive storylines that will bridge the gaps between RETURN OF THE JEDI and THE FORCE AWAKENS. Play as your favorite heroes or villains in intense blaster fights or high-speed space battles utilizing a variety of vehicles — including our favorite piece of “garbage” — the legendary Millennium Falcon. Available on PC, Xbox, Playstation, Wii U, and Nintendo 3DS.

Out June 28 • [lego.com](http://lego.com)



## COMICS

### 4001 A.D.

Since its resurgence in 2011, Valiant Comics has been the source of some very sturdy Sci-Fi, and their summer crossover event, 4001 A.D., pits futuristic 16th-century versions of their superhero roster against a massive, threatening A.I. presence named Father. Even better, the event is brought to you by writer Matt Kindt and artist Clayton Crain — the team behind Valiant's synthetic-assassin series RAI.

[valiantentertainment.com](http://valiantentertainment.com)



## OVERWATCH: COLLECTOR'S EDITION

Blizzard Entertainment's OVERWATCH comes fully loaded with explosive action and a plethora of playable heroes in this team-based, multiplayer arena shooter. Taking place on a futuristic Earth that faces a global crisis, our heroes work together to relaunch OVERWATCH — the game's version of a United Nations peace force. Will you be a robotic monk, a time-traveling adventurer, or a rocket hammer-wielding warrior? Each character comes with its own weapons, skill sets, and sweet, sweet moves, creating a uniquely fun and challenging experience. Team up on objective-based scenarios with your friends or go rogue and bask in the mayhem! The collector's edition comes with a 12.8" Soldier 76 statuette, illustrative origin book, soundtrack, and lots of in-game goodies. Available on Xbox One, PS4, and PC.

[us.battle.net/overwatch](http://us.battle.net/overwatch)

## NOSFERATU THE VAMPIRE

Waxwork Records has reissued a deluxe vinyl soundtrack to Werner Herzog's classic 1979 vampire remake. Remastered with the family of Florian Frick — the founder of German prog rock band Popol Vuh, who created the score — there's new artwork, four new tracks from the film, and liner notes by cover artist Jessica Seamans. The double LP also comes in white marble castle wall-colored vinyl!

[waxworkrecords.com](http://waxworkrecords.com)



# PODCAST

TALES FROM BEYOND THE PALE

By Mark R. Jones

Radio plays for the digital age: Harking back to the audio dramas of the 1930s, **TALES FROM BEYOND THE PALE** offers its own spooky take on the mysterious and the macabre. Curators and producers Larry Fessenden and Glenn McQuaid — who, through Glass Eye Pix, have brought us such contemporary classics as **STAKE LAND**, **THE LAST WINTER**, and **THE HOUSE OF THE DEVIL** — got the idea when they were listening to some radio shows circa the '40s. And once inspiration sparked, they knew what not to do.

Prolific character actor Fessenden (**WE ARE WHAT WE ARE**, **LATE PHASES**, **YOU'RE NEXT**, **SESSION 9**) says, "What we didn't want to do was imitate an old-timey vibe and make retro-feeling tales. Right out of the gate we had very ambitious audio landscapes [*'The Conformation,' 'The Grandfather,'* extreme content [*'British and Proud,'* moored in wild-goose chase storytelling [*The Demon Huntsman,' 'Trowler,'*]."

Having worked in film, they knew how much it could cost to mount a full-fledged production, but working with just actors, sound effects, and musicians to create a score opened up worlds, galaxies, and universes without breaking the bank. McQuaid acknowledges, "I love that we can set an audio drama anywhere during any time period and featuring whatever we want to conjure up — all this without needing a huge budget."

It's worked so well that it's attracted name talent like Ron Perlman, Vincent D'Onofrio, Sean Young, James Le Gros, Barbara Crampton, and Joe Swanberg to the productions. Even the

late Angus Scrimm, the Tall Man from the **PHANTASM** series, voiced a character in "The Tribunal of Minos."

Fessenden explains its appeal to the talent who donate their time to the project freely: "It's all about building a family of like-minded artists and artisans, and **TALES** is a very modest time commitment that feels novel for people who might otherwise be dealing with the vagaries of show business."

"A lot of the folks we invite are filmmakers," McQuaid, an Irish visual effects artist, says. "But we've also collaborated with comic-book artists and writers. Pretty much everyone we work with has a fondness for the genre. Larry and I are obviously big fans of horror, but we enjoy mixing it up a bit with comedy, drama, and science fiction."

Both Fessenden and McQuaid write, produce, and direct various tales, which range from space travel [*'Zurk Science'*] to curses [*'H.P. Lovecraft's The Hound,'* directed by Scott Gordon] to a 1950s multiverse [McQuaid's "The Ripple at Cedar Lake"]. Other standout episodes include writer April Snellings' "Food Chain," in which Bigfoot hunters become the hunted, and Eric Rad's "Little Nasties," in which things are not what they seem at a child beauty pageant. And those are just in Season 3!

Three spooky seasons of **PALE** are ready for streaming, and season four, a collection from their live shows, is imminent.



You can order **TALES FROM BEYOND THE PALE** through iTunes, Amazon, and Audible, and, of course, through [talesfrombeyondthepale.com](http://talesfrombeyondthepale.com). Cherry-pick stories to download, chase entire seasons, or purchase boxed sets just in time for Halloween!



# FERRY'S ACK!-IVES

FM founding father Forrest J Ackerman was a legendary collector. Among his many treasures, he amassed a wealth of wonderful and wonderfully odd photographs. In each issue we select our faves and include their respective *Famous Monsters* covers



"If cats take cutouts, why shouldn't walves take dograps?" Lon Chaney Jr. told us.



His masterpiece of 1924, Universal's great **HUNCHBACK OF NOTRE DAME**, Quasimodo's back was bent, but his soul was straight.





"Hello, this is Joe. You know — Nighty Joe Old. A phoney thing happened to me on the way to the nosestand — I ran into this magazine called *Famous Monsters* and it really cracked me up. It's heavy, man, heavy — in fact, if I lit to be a hundred, I doubt I'll ever see a funnier, scier magazine. So I'm calling to recommend you buy a copy quickn before they're all sold out!"



William Castle gets some monstrous ideas from our companion magazine while Poor Man's Vincent Price, otherwise known as Fanny Arkerman, looks amused at something (perhaps a picture of Vincent Price) in an issue he had recently edited.



Under the evil spell of the undead Bela Lugosi, wallman Matt Willis menaces a fainting maiden in *RETURN OF THE VAMPIRE* (1944).



BEADY-EYED chap above is the twin brother of Dwight (Reefield) Frye: Dwight Flye. You haven't heard much about him before because he's the fly-by-night in the family. But he gave us a buzz after he looked over this issue and said, "It's the greatest thing since the invention of flypaper!" If you've read this far, sorry — **YOU'RE STUCK!**

# SILVER Scream FESTIVAL RECAP

By Barker Jones

**F**amous Monsters' First Annual Silver Screen Film & Comic Festival was a roaring success, bringing together colobs, interesting filmmakers (from as far away as Japan!), and Movie Monsters to the wine country of Northern California.

To kick off our publisher Philip Kim, we crowned the group of fright friends that had gathered in the theater before Robert Englund, aka Freddy Krueger, cut the ribbon to inaugurate the film fest using his glove of terror. Seriously guys, he used Freddy's glove of terror!

Later in the weekend, he was joined by his costar, NIGHTMARE ON ELM STREET heroine Heather Langenkamp, and producer Marianne Maddalena to screen both the original ELM STREET and the untitled NEW NIGHTMARE, in addition to honoring the late film titan Wes Craven (SCREAM, LAST HOUSE ON THE LEFT, THE HILLS HAVE EYES). Remembering him as a kind man with a playful sense of humor, Englund recounted that the head of New Line Cinema, which produced ELM STREET, wanted to change Freddy's trademark fedora because he was afraid it would make people think of Indiana Jones. Luckily, Englund convinced him otherwise!

Englund gave Craven props, saying, "The SCREAM movies completely changed horror. It was very meta and deconstructive. Before that was the NIGHTMARE movies. And before that, there was LAST HOUSE ON THE LEFT AND THE HILLS HAVE EYES. People forget there are three different chapters in horror, he had."

The 35th anniversary of AN AMERICAN WEREWOLF IN LONDON brought director John Landis, makeup effects maestro Rick Baker, and star David Naughton together to reminisce about the iconic monster movie. When asked if he had any regret

on the rapidly received AN AMERICAN WEREWOLF IN LONDON, Landis cracked, "I just cashed the check!"

The 35th anniversary of DRACULA brought out Bela Lugosi Jr. to talk about his father and the Golden Age of Hollywood and give us an



**TOP:** Freddy with a fan, and Robert Englund ribbon-cuts with style as FM publisher Phil Kim and Santa Rosa Entertainment Group's Neil Pearlmaster look on. **ABOVE:** FM editor David Weiner flanked by Rick Baker, David Naughton, and John Landis; Heather Langenkamp smiles between autographs. **LEFT:** Bela Lugosi Jr. spoke of his legendary father.



across to screen some of his biggest films, such as *SON OF FRANKENSTEIN*, *THE ISLAND OF LOST SOULS*, *WHITE ZOMBIE*, and, of course, *DRACULA*.

In anticipation of FM founding father Forrest J Ackerman's centennial celebration later this year, editor David Weiner moderated a panel with Kim, Sci-Fi author Jean Marie Stine and Stephen Taylor (who directed the 2014 documentary *UNCLE FORRY'S ACKERMANSONS*) to endow memories of Forry's warmth, wit, and influences past. Of Ackerman's legacy, Stine pointed out, "He was the first geek, first cosplayer, or — he invented the term Sci-Fi!"

Amidst the event and FM cover creator Rob Prior was present all three days, wearing film fans with his unique style — knocking out masterpieces in sometimes 30 minutes. Walter Welsh from Cinema Makeup School and this season's *FACE OFF* give a live makeup presentation, turning his hapless victim — an assistant — into a victim of *The Fly* or eyes Graphic artist Danick Robertson let us in on some of his secrets on a panel hosted by American Gothic Photo Holly Interlandi, and FM's resident Scots-born Eric Keys detailed his on-camera trajectory and what it's like creating characters for *THE SIMPSONS*.

Aud, of course, there were countless screenings, including a 60th anniversary, big-screen viewing of *FORBIDDEN PLANET*, the 80s camp classic *THE ICE PIRATES*, and the Emmy cinema of *Jodorowsky's SANTA SANGRE* — in addition to the best of the best films entered in the festival. There was so much quality submitted for consideration, our judges had mind-bogglingly difficult time choosing winners. On our third and final day, we had a consensus: handing out awards to the filmmakers who were in attendance. Check out the winners on this page and go to [SilverScreenFest.com](http://SilverScreenFest.com) for complete details.

We'll be back in Santa Rosa next year for more fun and frolicking. You'll hear about it here first, so keep your eyeballs peeled. You won't want to miss a *Scream!*



**ABOVE:** Artist Rob Prior live-paints spectacular horror pieces. **LEFT:** Walter Welsh from Cinema Makeup School transforms his victim. **BELOW:** FM's Jorge Moreno and Holly Interlandi with award winner Wesley Gann.



## 2016 SILVER SCREEN FEST WINNERS

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**BEST DIRECTOR (Feature)**  
Shant'Abdhamer and Kyrstie Housley for  
**MASKGUN**

**BEST ANIMATION**  
**AIRJUNKIE**

**BEST SHORT HORROR**  
**ROOM 711**

**BEST SHORT COMEDY**  
**WORM FOOD**

**BEST SHORT SCI-FI**  
**FLY SPY**

**BEST SHORT FANTASY**  
**SPARKS**

**BEST DIRECTOR (Short)**  
Wesley Gann for **VOTERLINGUAL**

**BEST SCREENPLAY (Feature)**  
**CHARLIE ON THE MTA**  
By Kieran Hise

**BEST GRAPHIC NOVEL (Complete)**  
**THIN**  
By Jon Clark

*Complete list of winners and more at [SilverScreenFest.com](http://SilverScreenFest.com)*

## THE VENUE: ROXY STADIUM 14

Santa Rosa's Roxy Theater is one of the community's brightest gems and a real friend to local artists. The theater has a bi-weekly film series called *CULT* where it screens such flicks as *DEEP RED*, *THE BEYOND*, and *WISHMASTER*. Neil Peckinmatter, who's with the Santa Rosa Entertainment Group, says, "As part of the *CULT* series we have a local filmmaker showcase once a month where we show something from local people after the *CULT* screenings. It's been a great venue for local, independent filmmakers to have their shorts and features seen on the big screen — something that more than likely would have been inaccessible to them otherwise." Maybe some will enter next year's Silver Screen Fest and they can reach an even bigger audience!



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# FX SPOTLIGHT

## CHRISTIE TINSLEY

Christian Tinsley's practical-yet-brilliant idea revolutionized his field and paved the way for faster and more efficient makeup effects applications. He shares his story with *Famous Monsters*.

By Gery Gallo

In Hollywood, there are capable makeup people everywhere. But it's not always how talented you are at your craft that gets you ahead, but how talented you are at thinking. Christian Tinsley is one of these forward-thinking people. He created the Prosthetic Transfer and the Tattoo Transfer, aka the Tinsley Transfer, both of which have become standardized tools in the makeup effects industry.

"You sort out things out of necessity," the innovative makeup artist/innovator tells FM. He explains that he first thought of the need to do a Tattoo Transfer out of "a selfish need" on the set of Michael Bay's *PEARL HARBOR*. Tinsley needed to be sure that the cuts and bruises on camera-ready actors were consistent at all times. "That was my first big show being a guy makeup artist, not just doing office work, and I quickly realized that because not everybody shares the same hand, every makeup will look different if you have to share your actor with somebody," he says. "This was a way to create a consistency so it didn't matter who was painting it. You stuck on a tattoo and it looked like that bruise or cut every day that you put it on. It was exactly the same length, the same color, the same damage. All you had to do was place it directly. That was the fundamental idea of the Tattoo Transfer. It's flat, 2D, like a temporary tattoo that looked like a makeup effect."

Once he started using it, Tinsley's innovation caught on fast. "All of a sudden you had 30-year veterans as well as beginners going, 'Wow! I don't have to paint the same thing every single day.' A simple concept turned into an absolute necessity to have in your makeup kit."

You've seen Tinsley's Tattoo Transfer work in multiple films over the last 15 years. He's the go-to guy for many big stars today, including Vin Diesel (he spots Tinsley's tats in films from *XXX* to the *FAST & FURIOUS*



**TOP:** Christian Tinsley reads FM for the articles. **REALLY ABOVE MIDDLE:**

Close-up of Tinsley's wound work on Josh Hartnett in *PEARL HARBOR*. **ABOVE:** Jason Momoa and Vin Diesel sporting Tinsley tattoo transfers.



franchise) and Jason Momoa (remember all those cool tats on Aquaman in *BATMAN V SUPERMAN: DAWN OF JUSTICE*?) That's Tinsley.

On the TV side, his Emmy-nominated makeup effects work has generated such shows as *NIP/TUCK* and *AMERICAN HORROR STORY*, and will soon be seen on HBO's *WESTWORLD* series. Early on, Tinsley also caught the attention of his idol, makeup effects master Rick Baker, who gave him the ultimate compliment by entrusting him to apply makeup and prosthetics on Baker himself when he

wanted to do a cameo in films in which he had designed the creatures and characters, such as *DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS* and *MEN IN BLACK 3*.

As the Tinsley Tattoo was becoming the industry norm, Tinsley was approached by Oscar-winning makeup effects artist

Greg Cannone for *Helphoo* Ridley Scott's *GLADIATOR* to create three-dimensional scars that would stay on Russell Crowe during a scene requiring him to stand in sunlight all day. Tinsley tried a variety of methods to see what would stick—literally—but was unsatisfied with the results. Then, he thought about frosting glue—specifically the medical-grade adhesive Pro-Aide. “I thought, ‘What if you could freeze it in a cavity and then it holds its shape?’ Which is a completely left-field concept in this industry. You don’t freeze anything. It just doesn’t occur



to people, especially not glue, and it was just one of those magical moments that worked out.”

Tinsley sculpted a piece at home with the thought of applying the same technology as his 2D transfers. “In a matter of about a minute and a half, I was able to put this prosthetic on this person’s arm and it looked better than putting any other kind of product on the arm. There was no blending involved, and it was going to remain there until you were going to rigorously remove it.” His face lighting up, he recalls, “It was sort of this moment where you could see everyone in the room was like, ‘Something just changed immediately.’”

From there, Tinsley says it was a long learning curve, but he was able to develop a three-dimensional prosthetic transfer that is flexible and completely waterproof. “In the world of a person who’s doing the makeup, these become serious benefits,” he says. “True savings: paint jobs, mobility, etc.”

After passing the test on *GLADIATOR*, Tinsley copied all his 3D Prosthetic Transfer technique to Jim Caviezel for Mel Gibson’s *THE PASSION OF THE CHRIST*, and the stellar results earned him an Academy Award nomination for Best Makeup in 2005. In 2008, he won a Technical Achievement Academy Award for the creation of and techniques devised for his 2D and 3D Prosthetic Transfer process.

Tinsley credits his industry success to a strong work ethic and a willingness to say yes to any challenge, regardless of whether or not he knows how to do it. “I was willing to always be wrong. But risks paid off because I’d then spend countless hours

devoting my time to making sure I didn’t fail,” he says. “My supervisor or I was a research junkie, because it was the only thing I could rely on to teach myself.... I really truly believe my gift is understanding, figuring out how to develop things and how to create stuff.”

Learning through trial and error has been the key to Tinsley’s success, and he advises patience and perseverance. “You’re going to grow with your talent and what you expect from yourself through experience and time. My advantage was that I had nothing else going on in my life but this. This was the only thing I wanted to do with my life. Every minute of every day, it’s what I thought about, it’s what I made and did. If you’re going to be a makeup artist and be a successful makeup artist, it’s like any profession, any athlete, anything in this world—in anything who has succeeded has devoted countless moments of hours and energy towards what they do to be the best at what they do.”

For more information on Creative Tinsley’s company, go to [tinsleystudio.com](http://tinsleystudio.com).



**TOP LEFT & RIGHT:** Tinsley applies effects makeup to Oscar winner Rick Baker for *MEN IN BLACK 3* and *THE GRINCH*. **ABOVE & RIGHT:** Touching up Jim Caviezel on the set of Mel Gibson’s *PASSION OF THE CHRIST*; Caviezel’s Prosthetic Transfer wound details.





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"SHE'S DEPLETED,  
SHE'S WEARY..."



...SHE'S HAUNTED,  
HE'S SCARED."  
— VERA FARMIGA

# CONJURING UP BRAND-NEW SCARES

THE HIGHLY ANTICIPATED SEQUEL TO  
THE CONJURING HAS ARRIVED TO SCARE  
THE SOCKS OFF SUMMER AUDIENCES.

EMY DAVID WEINER WAS ON THE SET TO GET THE  
STORY BEHIND THE STORY FROM STALL VERA FARMIGA,  
PATRICK WILSON, SHANNON KOOK, AND  
PRODUCERS PETER SAFRAN AND ROB COWAN.

BY HARKER JONES  
INTERVIEWS BY DAVID WEINER

When James Wan's *THE CONJURING* was unleashed upon an unsuspecting world in the summer of 2013, it was an immediate sensation, hailed both by critics and audiences as an instant classic with its old-school scares and potent suspense. After grossing \$117 million worldwide, a sequel was inevitable. Last November, Warner Bros. invited *Financier* director-slasher David Weiner to visit the set of *THE CONJURING 2*, and he jumped at the chance to play the clip-clip game with the screaming Vera Farmiga and Patrick Wilson.

The two accomplished actors are back to portray Lorraine and Ed Warren, the real-life paranormal investigators whose case files have baffled even the most skeptical of pragmatists. While the original *CONJURING* was a distinct slice of Americana, the follow-up is keeping one foot in the U.S. while also stretching across the Atlantic: In *THE CONJURING 2*, the Warrens tackle one of the highest-profile hauntings of the 20th century—the Enfield Poltergeist, which involved two sisters, Margaret and Janet Hodgson (played by Lauren Esposito and Madison Wolfe, respectively), who claimed to be victimized by a malicious spirit in their north London council house in the late '70s. Janet claimed to be often possessed by an old man named Bill Williams, who was discovered to have died in the house several years before. Frances O'Connor, David Thewlis, Franka Potente, and Matt Doyle Kennedy are among the new faces in the follow-up.

*THE CONJURING 2* also incorporates the Warrens' investigations of the infamous 112 Ocean Avenue home in Amityville, NY, where the entire DeFoe family was brutally murdered by their oldest son. It was also where the subsequent accidents, the Lutz family, claimed to experience haunted happenings that compelled them to flee in the middle of the night and never return. The Amityville film set that PM's editor visited was actually a Dutch Colonial residential home in Monterey, CA, that was dressed as an amazingly detailed recreation of the DeFoe family murder scene, complete with the disturbing, blood-soaked beds. That day, director Wan was filming a stance scene that saw Farmiga's character having an out-of-body experience, running from room to room to witness the family murders.

In between takes, Farmiga and Wilson were happy to discuss the new film alongside fellow actor Shannon Kook, who plays their atypical assistant Danny, and producers Peter Safran and Rob Cowan. "At this point, Lorraine, by nature of her occupation, is really depleted," explains Farmiga. "Psychologically, emotionally, mentally, physically. It's taken a toll on her. And she's haunted by this vision that she had, which you hear about in *CONJURING 1*.... There is a fear, and there is a temptation. And we explore why."



With literally thousands of case files to draw from, producer Saffon explains why they chose to go with the Enfield haunting. "One of the things about the Perron case [featured in the original film] was it was quite well known. It was well documented. It involved a family coming together to fight something. And [Enfield] had a lot of the same elements. ... You Google it and you see it's on the front page of the *Daily Mail* in 1977. So it's very well known. We love the idea that it's a single mother with four kids in pretty severe financial straits dealing with a home in England where it's a pretty gross time politically, economically, etc. And we thought it would really be a worthy successor to the first one, because it took a lot of the elements we liked in the first one but stepped them up even further." Saffon adds that putting the Warrens out of their element in a very different environment was also a draw, "but it still had all those great family dynamics with Ed and Lorraine coming to help a family solve their problems."

#### IN SEARCH OF AUTHENTICITY AND CHARACTER

Much of the authenticity of the films hinges on Wilson's and Fenniger's approach to playing the Warrens. Ed was a larger-than-life character, who—while taking his job as a ghost hunter very seriously, also never abandoned his sense of humor. Wilson, who has worked with director Whedon three other times (the original *CONJURING* and both *INSIDIOUS* films), says, "Ed had a very specific way that he

talked. ... For a guy from Connecticut, he kind of had this upstate New York kind of thing—everything was very direct. So I brought that out because I felt like Lorraine, she's so spiritual and downy, and that you want to play the opposite. I think that's why they made such a great team." Fenniger, who jokes that she is a "conduit" to play Lorraine, observes, "Her positivity is what's so funniest about her, and I think that's the key for me to portray, certainly. And there's a psychic tortured headspace that [she grapples with]. So for me, it's very interesting to find as much of that positivity and that light within the darkness."

Of Lorraine's motherly attempt to continue her supernatural pursuits after the physical, and emotionally draining events of the first film, Fenniger explains, "She doesn't have a choice. She's depleted, she's weary, she's haunted, she's scared, but I think from Lorraine's perspective, she's ordered—this is an ordered ministry for her. This is what she has been blessed with. And, like it or not, she's in the service industry, despite how she's feeling."

To that point, Wilson adds, "I think the relationship between Lorraine and Ed is stronger in this. ... What, for me, made the [first] movie leap over just a typical horror crowd [film] was the [strength of our] characters, the relationship. So the writers

really put a lot of work into just pushing [it more]. Ed standing up for her, Ed being a little lighter at moments, and more of the love that they have for each other, and for their daughter. We try to push all of those character moments even further."

While Ed passed on in 2006, Lorraine has served as an adviser on both the original and this sequel. Saffon points out that THE *CONJURING* films are lucky to have her and the real-life survivors around. "Like the Perron case, and unlike most other cases, the people who were involved in [the Enfield case] are still around, and so we were able to access Janet and Margaret and really spend time with them. And that time really lends an authenticity to the movie. ... And the same thing with Lorraine, who we spent hundreds of hours talking to. The attention to little details that she gave us, and that the Perrons gave us, and now that the Hodgsons gave us, those are the things that I think separate and elevate the movies from traditional genre movies that say, 'they're based on a true story.'"

Bringing a film on real-life incidents means there's a responsibility to get the gist of reality, while concerning the truth into two hours and still remain entertaining. That responsibility becomes even bigger when those who lived them are still around. "Our story is a very condensed version of what happened at



**OPPOSITE PAGE:** Vera Farmiga defies gravity. **THIS PAGE:** Patrick Wilson faces fear; Madison Wolfe as the tormented Janet Hodgson.

## "THERE'S A LEVEL OF SKEPTICISM ABOUT THE ENFIELD STORY THAT WE WANTED TO ADDRESS."

— ROB COWAN



Enfield," says Fennell. "We're not making a documentary, we're making a film."

Yet Cowan offers, "We do feel very beholden to [the truth]. ... This is a little tougher [than on the original CONJURING] because there's a lot of incidents on the Internet. Photos and everything. And so we feel very beholden to paying homage to that and not misreading [certain aspects of the story] because I think a lot of people that may be sort of fans of it or understand it, they may feel like, 'Well, what happened to that moment?' So we really felt like we had to represent those as much as we could. ... But we still have to tell a movie, with like a plot and an arc: first, second, third acts, and pay-offs, and character developments, so we do have to condense some scenes down and potentially 'heighten things'."

### CREEPY REAL-LIFE OCCURRENCES

Fennell seems to draw strength from her cosmopolitan to the real-life Lorraine, who the actor describes as "very childlike and sweet" despite all the horrors and "spiritual agony" she has experienced in her lifetime. That kind of sweetness is probably critical to not letting the darkness of some of these cases affect Wilton psychically, and Fennell by extension. While the Oscar nominee is only pretending to be dealing with the other side (She laughs "I don't want to have a hands-on experience with negativity, mysticism in order

to believe"), that doesn't mean the other side isn't paying attention. THE CONJURING productions haven't experienced the same kind of series of "accidents" that THE OMEN did (check out page 80 for more on that mystery), though Fennell mentions a bit cryptically, "There's been a couple of creepy things that have happened, stranger occurrences that I know."

Hero-star Kook shares more specific, unexplainable things happening around both the first film and the sequel. "On the first one, when I heard about when Vem first got the script and she got off the phone with James, she came back to her laptop and there were three gashes down the screen." On this film, Kook remembers that only on the cast and crew would wake up consistently at 3 a.m. for no apparent reason, much like George Lutz claimed to have done in THE AMITYVILLE HORROR. Then, someone had a slow-speed car crash due to faulty brakes.

Kook says, "I remember reading in a lot of the books that besides dealing with people, especially people who mocked demons and said they weren't real, when they met Ed and Lorraine."

And for caution's sake, director Wan brought in an exorcist at the beginning of the CONJURING 2 shoot. That was just a way to drum up publicity, but Kook remains convinced of the need for the



real. He says, "I was talking to the producers yesterday and they said, 'No, we legitimately did that and there's been no weird noises [yet].'"

Fennell says she grew up "with a very deep-rooted belief" from her parents in the supernatural and mysticism, both negative and positive. But in working on a film with subject matter such as this, she says, "I've been fortified, in a way, that I don't withdraw fear. Before starting this, I kind of felt powerless over it. I allowed fear to work as a way into my heart and mind and imagination. Maybe going through this I have a better skill set, a toolbox, a means of how to handle it."

### TRUTH VS. SKEPTICISM

While the Fox family's oppression and the Enfield Poltergeist were legit cases involving the supernatural, Kook reminds us that that wasn't usually the case for the Wiltons: "Most of the things they investigated were not hauntings. Most of them tended to be like some weird pipe or something strange. But you know, as [Lorraine] says, 'This can close to hell and I over like to get.'"

Wan says that one of the Wiltons' strengths

was a far dose of skepticism, because almost everything they were called in to investigate turned out to be explainable in natural terms. He says that before turning to the supernatural, Ed and Lorraine tried to "make sure that everything in the house wasn't [the cause of the fear] whether it was bad plumbing or cooking. [They tried] to dispel every narrow, every crack and seam... before [they] got into the paranormal."

Part of the problem, Cowan says, about the Enfield case is that it's so well known that people have already formed their opinions about its veracity. It doesn't help that Janet Hodgson admitted to the *Daily Mail* that she and her sister had faked 2% of her story—which, of course, cast even more doubt on the other 98%. Cowan admits that that skepticism added to the reasoning behind including the Amityville haunting in the *CONJURING 2* screenplay as well. "The interesting thing about the Enfield story is that because it's so popularized and people know so much about it, there's obviously a lot of skeptics about it as well. And there's very well-documented things that Janet, the girl, admitted that she had done some things and made up some things and bent some spoons or whatever it might be. So there's a level of skepticism about that that we wanted to address. There's also, if you know your history on this, a level of skepticism about the Amityville story. And not just the Amityville story, but the Warrens' involvement in the Amityville story. And so we thought that's a great opportunity to play that out and tie the two ideas together."

## MORE WARREN CASE FILES TO COME!

While most horror films struggle to be taken seriously, *THE CONJURING* joined an elite club when it was released because it was immediately embraced by critics and fans. It's an engrossing story, it's well written, edited, and directed, and it has one thing Wilson believes is crucial for any film: solid performances. "I'll name ROSEMARY'S BABY, THE EXORCIST, THE SHINING, POLTERGEIST—to me the sort of movies in my youth that defined what the horror genre could be—you go through that cast list, these are fantastic actors," he opines. "I think the classic horror movies to me, are equally brilliant in their filmmaking as they are in their respect

for the craft [of] actors. So for me, these movies that defined the genre are ones that have actually great, great performances in it... So I hope to join that!"

With *THE CONJURING 2* wrapped and showing in theaters this summer, thoughts inevitably go toward the future of the franchise. The Warrens investigated countless unexplained phenomenon cases, so there is almost an endless fountain from which to draw upon, including spin-off case films like *ANNABELLE*. When asked more than happy to continue, saying, "I always felt like this was something that we

could do as long as they work and they're good, because they're all so different the way they're structured.... The Warrens had thousands of cases, so of course you look at it and go, 'Yeah, I could be doing this for a while.' I've worked with James [on four films now]. I have worked with him. Mom and I, she's the best leading lady I've had. I adore her. We get along as people. Our families get along. If we came back and did this a lot, I'm a good man." ☺

*THE CONJURING 2* opens in theaters everywhere June 19.

**"THE WARRENS HAD THOUSANDS OF CASES, SO OF COURSE YOU LOOK AT IT AND GO, 'YEAH, I COULD BE DOING THIS FOR A WHILE'" — PATRICK WILSON**



**OPPOSITE PAGE:** James Wan directs a London scene and (INSET) studies his next shot. **THIS PAGE ABOVE:** Ed and Lorraine Warren (Ferreira & Wilson) discuss options with Maurice Grosse (Simon McBurney) and Peggy Hodgson (Frances O'Connor). **LEFT:** IM editor David Weiner poses on the Amityville set. **BELOW:** The infamous house of 112 Ocean Avenue.





## Who ya gonna call?

Director Paul Feig takes on the Internet haters and defines his comedy criteria as he reboots a beloved franchise.

By Barker Jones  
Interview by David Weiner

When GHOSTBUSTERS premiered 32 years ago this summer, the theme song by Ray Parker Jr., with its catchy chain-chains, was inescapable. The "No-Ghost" logo was plastered everywhere from T-shirts to lunch boxes to sheet glasses. The movie grossed almost \$200 million worldwide—in 1984 dollars! And it became an instant classic, spawning a sequel and an animated series, beloved through generations.

So when a reboot with a female lead was announced, reuniting director Paul Feig with his BRIDESMAIDS stars Melissa McCarthy and Kristen Wiig and adding SATURDAY NIGHT LIVE's Leslie Jones and Kate McKinnon, it seemed like a match made in heaven—or hell, depending upon your ghost.

**"People are always going to react the way they're going to react, and that's the joy and the terribleness of the Internet."**

"I have a weird history with scary movies, because I don't enjoy them," says Feig, who used to read *Forrest Gump* as a kid. "I'm such a chicken, but I love all the stuff around them and seeing all the monsters and all that!"

Then why, he asks GHOSTBUSTERS, is he here? The spooky stuff was saved with a huge helping of humor. Feig wants going to see the flick opening night. "The thing I'll never forget is that moment when Mrs. Pelt was first recited... I mean, people just went crazy with laughter because it's such a perfectly timed joke. I walked away from that going, 'God, I wanna do comedy. And if I can figure out a way to do comedy in that kind of context where it's not all just talk and verbal and physical comedy, where it actually has this—for lack of a better term—So-Fi element to it, that's like the golden ticket.'"

Little did he know that three decades later he'd be reuniting the franchise himself. Of course, shooting a demented series can be tricky. "You want to respect the source material while also putting your own stamp on it without being derivative," says Feig, and his concerns over Katie Dippold dismissed what, as time, they would want to see return in a new story. Back to the theme song, The No-Ghost logo. And, of course, Slater, the first ghost captured in the original.



## "MY ONLY CRITERIA IS..."



## ... WHO'S HILARIOUS? WHO JUST MAKES ME LAUGH SO HARD THAT I CRY?"



**ABOVE:** Meet the new 'Busters: Melissa McCarthy, Kate McKinnon, Kristen Wiig, and Leslie Jones. **LEFT:** Director Paul Feig with the new Ecto-1. **BELOW:** Chris Hemsworth adds clueless testosterone to the mix.



But how to use them without simply aping the original? "It was like, 'OK, well, maybe it's going to be fun to see the origin story of all those things,'" Feig recalls. "Where did the Ecto come from? Where did the logo come from? Somebody had to design the logo. What was the inspiration for that?"

Feig says he had no actors in mind as they wrote, but when he thought about the funniest people he knew, they just happened to be women. He says, "My only criteria is... Who's hilarious? Who just makes me laugh so hard that I cry? And then, 'Who's a really good actor?'"

To me, it was this cast. Because everybody's got a completely different comedic sensibility, and yet they all have the same sensibility, which is something that's funny that still feels real.

Having a stellar comedic cast means you gotta give them free rein to exercise their chops. Feig says, "I always want to be able to improvise and loosen it up. That's mostly the reason why you have these funny people... To get on a set and not take full advantage of that is completely irresponsible, especially as a comedy filmmaker."

Ad-libbing can create lightning in a bottle, but it also leads to some hard decisions in the editing room. Feig laments, "You've got to kill a lot of babies in that room... because there are jokes that are so stupid, but that in context of scenes or sequences it just slows things down. Now all that stuff can live on the DVD extras and the extended cut, and all

that. So you never actually lose them."

With *GHOSTBUSTERS*'s staff held as such high regard, Feig had to decide how much of the original cast to include, and to what degree. "If you stuck that stuff up early in the movie, you're basically creating a bad situation for your new cast and your new story and your actors," Feig says. "You just really want them to be little Easter eggs that people find, versus a whole basket of eggs."

One of the challenges with an effects-heavy film is ensuring that the visual fireworks don't overshadow the humanity of the characters. He notes that he preferred to use practical effects on set, including a fully articulated Slater puppet, and many of the ghosts were humanized. Feig explains, "I was able to hire actors you know, fully make them up, fully put them in costume and then put these LED light suits on them so they could interact with my actors... Just so that my humans can

wasn't working against a mean battle!"

When the first news *GHOSTBUSTERS* trailer hit the Internet in March, a certain (very vocal) faction announced its disappointment and displeasure. "You'd think after three decades, people would be a little more hopeful and happy that we're getting more ghostbusting at all. But Feig takes it to stride and laughs off the negative reaction." "You get your first bite of the apple watching a trailer. Every one has a different idea of what this movie is going to be. I think a lot of people thought we were going to take the original script and just flip it, so that Melissa is going to be Venkman, and Kate is going to be Ray Stantz. And you're like, 'Well, no, we would never do that. Nobody knows what you're doing, so it could be anything... People are always going to react the way they're going to react, and that's the joy and the terror of the Internet.'"

The *GHOSTBUSTERS* 2016 trailer has more than 60 million views between Facebook and YouTube, so when the haters claim that there are more than 400,000 "complaints," Feig retorts, "Fellas, we have over 60 million hits. So let's put it in context a little bit." He concludes, "All I can ask is, people either give us a chance, or you don't have to see it. But I'm really proud of it... I think the cast is so good, and they can stand in the footsteps of who came before them; they're such funny people. That's all you really want out of a comedy at the end of the day, is something different and new and to just see great people do it." ☺

*GHOSTBUSTERS* comes to theaters everywhere July 15

## HELMSMAN'S LOG: JOHN CHO PREVIEWS

# STAR TREK BEYOND

As Justin Lin takes the helm of the J.J. Abrams franchise, co-star John Cho takes FM behind the scenes of the new adventure, released in time to celebrate TREK's golden anniversary.

By David Weiner

**W**ith a new director and a brand-new adventure, STAR TREK is back this summer in a big way. Chris Pine returns to the captain's chair as James T. Kirk, and the intrepid Enterprise crew — Zachary Quinto as Mr. Spock, Zoe Saldana as Uhura, Karl Urban as McCoy, Simon Pegg as Scotty, Anton Yelchin as Chekov, and John Cho as Sulu — has his back

This time around, the crew is two years into its famous five-year mission of deep-space exploration. As their directive calls for them to

seek out new life and new civilizations — *to boldly go where no one has gone before* — they discover that perhaps not all alien races want to be friends with the United Federation of Planets. STAR TREK BEYOND's bad guy, Khas Elba's Kril, growls, "This is where the frontier pushes back," and we're set for what looks to be a refreshing science-adventure courtesy of PAST & FUTURE's franchise director Justin Lin.

"It's the 50th anniversary, I hope we've made a STAR TREK film that can hold its head up with the rest of them,"





says a modest Cho: "When I read the script, my emotional impression was that it felt very much like the best of the original series. It felt like the series felt to me. And the first [thing] that we made didn't entirely feel like that to me."

Of BEYOND's larger context, Cho says that this time around the story line "is exploring issues of colonialism." And on a more intimate scale, he reveals, "It's very personal for my character. The stakes are more personal than they've been. So he has a daughter. We learn that. So for him, his daughter's life is in peril — and that's all I'll say."

## A FINAL FRONTIER FAMILY

First and foremost, STAR TREK has always been about family. Under the creative direction of J.J. Abrams, the new set of reboot films have arguably prioritized action and adventure over philosophical pursuits and character relationships, in part to get franchise newcomers into theater seats. But with Lin at the helm — and reader-cue member Pegg co-writing this particular exploit with Doug Jung (BANSHEE, DARK BLUE), that familial sense may once again be gaining a foothold.

"We can extrapolate that we're going to run into new civilizations and cultures and genres, but what is it like between the crew members?" asks Cho. "What is it like to be with these people for this long doing this mission, and what happens with one another?" I thought [this story] was a great exploration of that question."

Looking from the inside, the STAR TREK productions feel very much like family, says Cho. "When you do those movies together over years, it starts to feel intense, and I do feel like we have a very strong bond together," he explains. "There's a family feeling to the whole venture. I suppose there are parallels. We are a crew of sort."



"When I read the script, my emotional impression was that it felt very much like the best of the original series."

LEFT: The Enterprise crew struggles when the final frontier pushes back. RIGHT MIDDLE: Spock's shoulder patch detail; the first image (swinged) by Justin Lin. BELOW, RIGHT: Sofia Boutella as Jaylah, a new alien ally.



We do work on this thing together, and having done it a third time, it's pretty unusual for actors to work over and over together, so at this point we feel really close. And as I've said before, I always up cue, but to J.J.'s credit, Forthright or reason, the pieces fit for this cast, and we do have a tremendous amount of affection for each other. And on this one, maybe we leaned on each other a little more because, maybe, J.J. wasn't there. Justin did an amazing job, but we had a new leader and we also were out of town for the first time, so that was different."

## A NEW DIRECTOR AT THE HELM

Cho worked with Lin on his first-out film, the 2007 indie drama BETTER LUCK, TOMORROW, so he had some reference to the director's approach. Of course, Lin has delivered four FAST & FURIOUS movies between then and now, plus the military drama ANNAPOLES, so his experience level

# "Justin Lin wants to really contribute to the canon. I think he feels the weight of that and respects it."

on high-profile tentpole franchises has been exponentially strengthened. Still, Cho says that Lin's method was very much the same: it was over a decade earlier "It's funny, I had forgotten, it had been so long. People are who they are, and I was like, 'Oh, yeah, this is Justin' when I got back into it. He can get obsessive over word choices and details. He gets so into the world of the film. That, to me, was what I remembered and what came rushing back. I was like, 'Oh, that's right, this guy is a crazy filmmaker.'"

In terms of what Lin brought to the table based on his runaround experience, Cho observes, "He's got a real keen sense of movement. I'm not saying he was turning us into cars or whatever, but he's kind of a genius when it comes to staging things so that there's kineticism in every scene. And



**ABOVE:** McCoy (Karl Urban) and Spock (Zachary Quinto) are damn lucky their shirts aren't red. **LEFT:** Zoe Saldana returns as Uhura. **BELOW:** Idris Elba as Krail, the new big bad.

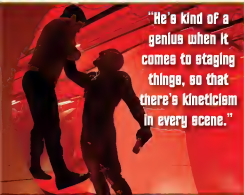


he's very thoughtful about characters. I can't really speak to blending his success in one world with another, but he was just a very solid director, in my opinion. He cared about the mythology, he cared about the world, he cared about getting it right, he cared about moving the characters forward—that's something he talked about a lot. I think we all had question marks: it's tough to be told that the guy you made two successful movies with isn't going to be helming the third one. But we were all just really pleasantly surprised as we moved into working with him."

Cho says Abrams was never on set to check in on things, as far as he knew, but the STAR WARS: THE FORCE AWAKENS misadventure was still very involved in the cinema's planning stages of BEYOND. "His imprint is on this thing," he says. However, he explains that Lin was not just a hired gun, and that this project did not come across as an opportunistic jump to another popular franchise with a healthy paycheck. "I suspect he wants to really contribute to the canon," he says. "I think he feels the weight of that and respects it. That's what I felt."

With a new director running the show, what helpfully tied BEYOND together with the previous two films was the Pegg connection. "It was some continuity for the cast," says Cho. "We felt very protected and taken care of. We had somebody on the inside, as it were, and we had an advocate and someone we loved who was in there looking out for us and explaining things to us."

"He's kind of a genius when it comes to staging things, so that there's kineticism in every scene."



## SIMON PEGG GOES BEYOND FOR TREK

Compared to the many other non-TREK scripts that come his way, Cho admits that TREK scripts in particular are a lot more complicated when tasked to filter out the underlying emotional motivations from the technobabble. "It's one of the most dense scripts made there is as an actor. Sometimes it's difficult to comprehend everything you're supposed to comprehend to do your job. So it was sort of great having Simon consistently available for that. And he and his writing partner, Doug, were terrific and available."

Known for such audience-heavy, fan-favorite films as SHAUN OF THE DEAD, HOT FUZZ, and THE WORLD'S END (aka the Three Flavours Cornetto Trilogy), Pegg is a quite interesting choice to join his mental phaser at a modern TREK film. What do you get when Pegg's sensibilities and humor are infused in this type of genre Sci-Fi? Cho provides reassuring insight: "It's not a comedy. But to me, what you're going to get when you ask Simon Pegg to pen a script is a very human touch. And a warm touch. And that can come out in comedy, but doesn't necessarily have to. And there are some funny moments. But I think he and Doug, from what I could tell, were constantly looking for connections between the characters. And that, from the crew perspective, was what was spectacular about asking Simon and Doug to do it. It just felt like they were looking for human moments."

Cho adds straight-faced, "Sometimes I'd get [Simon's] snaker on the days that he wasn't working, and his dry-curse board in the trailer looked like the chalkboard in A BEAUTIFUL MIND."

## ALTERING COURSE FROM FAN REACTION?

While Abrams' 2009 reboot of the TREK film franchise was well received by critics and fans alike, his 2013 follow-up STAR TREK INTO DARKNESS, was maligned by the same sources, primarily for leaning too closely to pivotal storyline elements of the 1982 fan-favorite STAR TREK II: THE WRATH OF KHAN. Now, with the franchise three films deep and on a successful financial path, certain factors may be wondering if the creative forces controlling that influential felt the need to alter their course, or up the ante, as it were, to compensate for the last one's misstep. Simply put, does STAR TREK BEYOND have to prove anything to anyone?

"I feel kind of strongly about this," responds Cho. "I don't think we should be making a movie that proves anything or that disproves anyone. I don't think we should be making a movie that tries to grab a bigger audience or anything like that. I just feel like we should be staying true to the characters and the world that exists and trying to make as rich and deep a story as we can, and I hope we didn't try to prove anything else. Because the stuff that we're working with is very, very good. With that word 'prove,' I feel like we just shouldn't overreact."

With The Original Series celebrating its 50th anniversary this year and STAR TREK BEYOND bearing into theaters this summer to mark the occasion, Cho takes a moment to reflect on the personal nature of what this seminal '60s television show means to him.

"From an immigrant standpoint, and me being very young and watching it as a person who was a recent immigrant to the country, I still say that it represents the best of American culture," he declares. "It says that this is what America can do. It's an optimistic view of humanity, in general, but American culture more specifically. And so I think I always saw it as that. I felt it even if I hadn't formalized that in my mind. As a kid who was born in Korea who saw the rest of television and didn't feel a lot of diversity, this was a big deal. And it always stood for the American impulse to do the right thing." ☺

STAR TREK BEYOND warps into theaters July 22  
Follow John Cho on Twitter @JohnCho



**"It's the 50th anniversary. I hope we've made a STAR TREK film that can hold its head up with the rest of them."**

# STAR TREK



## FIFTY YEARS AT THE FINAL FRONTIER

The definition of the Vulcan proverb "Live Long and Prosper," STAR TREK has been with us for half a century. Acclaimed TREK-experts Kevin Dillmore & Dayton Ward (whose body of stellar work include numerous TREK novels and periodicals) break down the origins of Gene Roddenberry's remarkable brainchild.

By Kevin Dillmore & Dayton Ward

**S**eptember 8, 1966: The first episode of a new science-fiction television series, STAR TREK, premieres on NBC. It's one of the most ambitious and expensive series of its era, with a temerarious engine story almost as fascinating as the show itself. More than two years of development have brought us to "The Man Trap," the first adventure of Captain James Kirk, Mr. Spock, and the crew of the U.S.S. Enterprise. Critics are divided as to the show's merit, but as the series progresses it will attract a loyal following. Its ratings are never strong, and after three seasons STAR TREK is cancelled. And, as with many shows of its day, it will enjoy limited success in syndication before vanishing into obscurity.

Wait. That's not what happened. At all.

The saga of STAR TREK's life, death, rebirth, and ascendance to pop culture immortality is one of television's greatest if unlikeliest success stories. Though strife in some respects to two other shows airing on rival networks — ABC's VOYAGE TO THE BOTTOM OF THE SEA and LOST IN SPACE on CBS — STAR TREK's approach was markedly different from its competition. This was science fiction aimed at adults, with series creator Gene Roddenberry offering his bold, inspiring depiction of a future in which humanity has risen from the depths of its societal and technological uncertainty and journeyed to the stars with unbridled optimism, all while commenting on issues of the modern day.

To that end, Roddenberry solicited scripts from such noted science-fiction authors of the era as Richard Matheson, Theodore Sturgeon, and Harlan Ellison. Anchoring this effort

was an already talented writing staff that included D.C. Fontana, Steven Canibus, and Gene L. Coon. Working with such gifted scribes enabled Roddenberry to strive for something distinct from previous television series and films that had carried the "science-fiction" label. War, racism, gender inequality, civil unrest, the rights of the individual, and the power of the state were just some of the topics subjected to STAR TREK's critical eye over the course of its three seasons.

Despite tremendous effort on the part of everyone involved, STAR TREK never achieved the ratings or critical notice to justify its expensive production



**LEFT:** TREK creator Gene Roddenberry. **BELOW:** Kirk (William Shatner), Spock (Leonard Nimoy) and McCoy (DeForest Kelley) shoulder the show.





Lt. Sulu (George Takei) and  
"Captain" Kirk (William Shatner)  
of the Enterprise helm.

costs. The show did enjoy a small-yet-loyal coterie of viewers, many of whom had contributed to letter-writing campaigns and protest marches to coax NBC to renew the series after its first two seasons. However, that support had seemingly evaporated by the end of the show's third year, and *STAR TREK* was cancelled without fanfare in early 1969 after the filming of that season's final episode, "Timebomb Intruder."

And then, something *weird* happened. *STAR TREK* entered syndication, with reruns airing in cities across the United States and eventually dozens of countries around the world. It was there that the series found its audience. In many markets, reruns of *STAR TREK* earned better ratings than the network programs airing in the same time slot. Renewed interest in the show first resulted in a Saturday-morning cartoon version of *STAR TREK*, which debuted on NBC in 1973. Produced by Filmation Associates, which had enjoyed success adapting other film, TV, and comic properties into the animated format, the series featured almost the entire cast of the original *TREK*, reprising their roles. But budget limitations prevented the full original cast from joining in.

All of this was augmented by a successful merchandising effort that saw the *STAR TREK* brand emblazoned across toys, books, comics, clothing, and other products. The Federation Trading Post, a store in Manhattan devoted to the selling of such items, was opened in the 1970s by two men, Ron Berman and Doug Drexler. Eventually moving to Hollywood, Drexler would become an Academy- and Emmy Award-winning makeup artist and graphic designer, contributing his talents to four different *STAR TREK* television series and four of the films.

As early as 1970, fans — "Trekkies," as they proudly called themselves (now many prefer the term "Trekkers") — began gathering for *STAR TREK* conventions in hotels and other venues across the country, where actors and other guests would come and share their memories of working on the series. Even today, there's scarcely a weekend that goes by that a *STAR TREK* convention isn't taking place somewhere in the world. In 1976, President Gerald Ford was persuaded by letters written from thousands of fans to rename the first space shuttle from Constitution to Enterprise. By the time *STAR TREK: THE MOTION PICTURE* arrived at theaters

## HAILING FREQUENCIES OPEN: NICHELLE NICHOLS Q&A

**N**ichelle Nichols blazed trails and earned most influence from the ever risked playing communications officer Lieutenant Uhura in *STAR TREK*. Now, the Sci-Fi icon shares her perspective with FM.



**Famous Monsters:** *STAR TREK* is celebrating its 50th anniversary, but I'm sure it feels like yesterday. When you think back on the experience, what makes you smile the most?

**Nichelle Nichols:** What makes me smile the most is who is smiling back at me every time I'm out at a fan convention or in public for some new show. I love how the show touched the fans, and to hear about their lives. The fans are what it's all about in my eyes.

**FM:** Given the turbulent events of the '60s, *STAR TREK* changed the way we look at race, class, and gender. How did that feel to you at the time? Did you realize how much of an impact the show would have on the world?

**NN:** Anyone who knew Gene Roddenberry would know that what he had in mind was not going to be just a standard TV show. He was going to be working on something that would challenge the narrative. He just had that vision for the future, and what it was going to look like, and TV had never seen anything like it before. The whole team knew going to that this was going to be groundbreaking and enduring.

**FM:** What did you love most about working with Roddenberry, and your fellow castmates?

**NN:** My favorite part of working with Gene and the fellow castmates was the level of professionalism and respect we had for each other as artists, on the set and behind the scenes. We all got along great together and had terrific humor backstage. We stood up for each other, and contributed to the success of the show. It was a beautiful working relationship.

**FM:** At one point you were thinking of leaving *STAR TREK* for other opportunities, but Martin Luther King Jr. changed your mind. Tell us a little about that.

**NN:** Broadway was always my dream. In a way I saw television as a way to showcase my talents and get there. After I made that decision, and told Gene and the cast, I was standing at an event in Beverly Hills when I got a tap on my shoulder. "A fan would like to meet you." ... "I am the biggest Trekkie on the planet, and I am the biggest Uhura fan on the planet." I remember him saying, He didn't know I wanted to leave the show! When I told him, he just stared me in the eye: "Do you not understand what God has given you? What your role means to the people of color watching back home? You have the first important non-traditional role, non-stereotype role. You are changing the minds of people across the world, because for the first time, through you, we see ourselves and what can be." You can bet I stayed right where I was.

You don't say no to Dr. King. He told you what was best.

**FM:** *STAR TREK* affected your life in so many ways. In the years following the show's end, what have been the most rewarding benefits to being a part of the franchise?

**NN:** Certainly the fans. Trekkers are the greatest bunch of people I've seen, and they never fail to bring a smile to my face and touch my heart with their stories. @





**LEFT:** Makeup artist Fred Phillips powders up Nimoy to become Spock. **BELOW:** The Enterprise model against a soundstage blue screen. **BELOW RIGHT:** Koenig peruses a script between takes. **OPPOSITE PAGE:** Roddenberry and the TREK cast meet the Enterprise Space Shuttle.

in 1979, Gene Roddenberry's original creation had forever embedded itself within the very fabric of American pop culture. Not too shabby for a series that was considered at the time of its cancellation to be a commercial and financial failure.

The original STAR TREK's look and feel remains indelible. Everything established during the show's first year, from storytelling conventions to set and spaceship design, uniforms, props, and even the music, is echoed within the five subsequent TV series (with a sixth on the way) and 13 feature films, including this summer's STAR TREK BEYOND, spanning more



than 50 years of entertainment. Later this year, following a comprehensive restoration, the original U.S.S. Enterprise filming model—the 11-foot conglomeration of wood, metal, and tubing built in 1964 for an initial cost of \$3,000—will be showcased in the Smithsonian's National Air and Space Museum Theatre. It will be displayed alongside Chuck Yeager's Bell X-1, John Glenn's Mercury space capsule, Friendship 7, the

and



## FIVE FAN-FAVORITE EPISODES



The 79 episodes of the original STAR TREK series likely rank among the most-watched hours of television produced in the history of the medium. Fans of the series—many of them lifelong given the show's 50 years of availability as first-run, syndicated, and homevideo entertainment—love watching their favorite hours again and again. We all have our favorite episodes. Here are five that consistently rank among the most adored with Trekkers and casual viewers alike.

### "The Clay on the Edge of Forever"



The story of Captain Kirk and Mr. Spock's desperate journey through an enigmatic time portal to 1930s Earth showed a glimpse of history best avoided, as well as what might have been. Kirk must bring romance in his encounter with social activist Edith Keeler, played by Jane Collins. First aired on April 8, 1967, this Hugo Award-winning tale from the mind of science-fiction master Harlan Ellison is considered among the best hours ever produced for the STAR TREK franchise.

### "Balance of Terror"



One of the series' most intense thrillers was among the first to be produced. Written by TV veteran Paul Schneider and aired December 18, 1968, this episode introduced the Russian Star Enterprise, whose wily and duplicitous captain, now known among the greatest antagonists in the TREK universe, Kirk matches wits with the commander of an invisible alien vessel in a conflict fueled by race, hate, and bias. Revelations are revealed to look alarmingly similar to the Vulcan Mr. Spock.

### "The Trouble With Tribbles"



Anyone wanting to cite the original series' ability to be funny as well as dramatic needs to look no further than this adventure named for its now-iconic puffy balls of fur. Written by award-winning screenwriter Norman Panama, this 1968 comedy just as it was script for the original STAR TREK series would inform us that the T1 in James T. Kirk stood for Tribbles! This sometimes slapstick mix of Klingons, cantaband and quadratrocious—OK, wheat—first aired on December 23, 1967.

### "Amok Time"



Perhaps the most beloved character in all of STAR TREK took center stage in this episode by science-fiction great Theodore Sturgeon that opened the series' second season on September 15, 1967. Mr. Spock's continued inner struggle between logic and emotion boils to a breaking point as he visits his home planet of Vulcan. This episode's climactic death match between Kirk and Spock (punctuated by the best long-playing music cue of the series) has become a pop-culture reference point for the entire franchise.

### "The Corbomite Machine"



A cautionary tale for humanity wrapped in a tale of man versus machine, this episode features William Shatner in one of the series' best guest-star roles. As the alien and deceptively Corbomite Mest Dooler, Shatner personifies the horror of warlike as he tells the U.S.S. Enterprise in a futile attempt to stop a planet-devouring alien weapon. First aired on October 20, 1967, science-fiction author Norman Spinrad's tightly paced story is among the series' best examples of highlighting each crew member at peak performance.

Apollo 11 command module, Columbia, and other iconic vehicles representing great achievements in aviation and space flight. It will be the only fictional spacecraft so honored, itself a testament to what we can achieve by channeling the power of imagination into wondrous action.

Why does STAR TREK stick with us, even after 50 years? Perhaps the show's greatest appeal is its unerring optimism, a high tends to set it apart from most other science-fiction film and television. At its core, STAR TREK is about one idea: We're better than we are, we can be better than we are, and how we get there while embracing our differences rather than letting them divide us is where we find the story and the subtext — and the fun. **A**



## Rod Roddenberry Reflects on TREK and His Famous Father

Rod Roddenberry, the son of STAR TREK creator Gene Roddenberry and his wife Jeanne, told *People* exclusively with *FM* about his father's legacy and his personal TREK journey.

**Famous Monsters:** As we celebrate the 50th anniversary of STAR TREK's debut, what is your personal take on why the show connected with audiences?

**Rod Roddenberry:** I think STAR TREK speaks to a people who always saw the future in a better place. This was unlike '60s. There was a lot of civil unrest and we were still trying to figure out who we were as a country, in a way. There were lots of people who disagreed with what was going on, and my father was just one of them, who created this better future. Every one thought we were talking in the name of higher religion was absurd. So did my father, so he imagined a future where it was absurd, and they just connected with that. I think the Sci-Fi angle of STAR TREK was great...but the messages were even better.

**FM:** Through the success of STAR TREK, your father was elevated to a legendary status, but he was still just your dad. You explored the personal and public perception of Gene Roddenberry in your 2011 documentary, *TREK NATION*. What key lessons did you walk away with from that filmmaking experience?

**RR:** As you get older and mature, your perspective on [your parents'] changes. I was always hit by my father being this Greek god who was always put on a pedestal. He was always this sort of unreal character that I couldn't really connect with. It was hard for me to identify. You can say I knew him for 17 years, but I knew him through a child's mind, through a rebellious teenager. He was an authority figure. And so I really got to respect the man and accept him with his flaws. Learning about those character flaws made me

love him more as a person. And I learned a great deal about STAR TREK, but that's just an ongoing thing. The way that I saw that my father infused his ideals into STAR TREK, that's true. But STAR TREK, in its own way, has had a life of its own through fandom. I think. Not just in terms of the size of the franchise, but in terms of the power of the ideas that come out of it.

**FM:** You've said that you didn't watch any STAR TREK growing up. How were you introduced to TREK? Can you pick a favorite episode that had an impact on you?

**RR:** I was introduced to STAR TREK, *THE NEXT GENERATION* when I was 17 or 18 and that's what I grew up with. That's what I loved. I loved that idea of the Federation. My favorite episode — because at the time that I saw it, it was a huge revelation for me — was "The Devil in the Dark" and "The Hosts." They gave this rock monster so much character and life, and made you care for it. These humans are on this planet among these crystals, and this monster is killing humans, and then we try to understand it and we learn that it is another protecting its young. Who's really the devil in the dark in that case? I get chills every time I think about when I first saw that and how that clicked for me. That was the first time I had that sort of emotional connection with a show, to that degree.



**FM:** Your father had wonderful ideals in terms of creativity and philanthropy. How are you carrying the torch with Roddenberry Entertainment and the Roddenberry Foundation?

**RR:** I'm very protective of the Roddenberry name. I have no creative control over the STAR TREK name. My involvement in the new STAR TREK series is there, but I'm certainly not leading or running that show, nor do I think I should. So the things I focus on are really bringing that STAR TREK future to life and inspiring people. That's the big thing about STAR TREK, it inspires people. It makes people have a hope for the future and believe in themselves and believe in humanity around them. We make sure that our advertisement

and just science-fiction are done for the sake of drama. We try to make sure there's always something that makes you think and ask questions. That was the best thing about my father — he was really a critical thinker. He really wanted to look at issues and look at extremes — not for the sake of making eye-rolls, but because there were the things worth thinking about. **A**

For more on Rod Roddenberry & coauthors, go to [roddenberry.com](http://roddenberry.com)



# MONSTERS AND ALIENS OF TREK

By David Neale

**S**pace. The final frontier ... of Hollywood's makeup and special effects departments. These are the stories of some of the alien creatures encountered by the original starship Enterprise. Their roughly two-and-a-half season mission: to explore the limits of a modest budget; to seek out ways to depict new life forms and new civilizations using little more than foil, spirit gum, and convenient camera angles; to boldly go where few 1960s science-fiction television series had gone before.

Below are our ten favorite alien creatures and species from the original STAR TREK television series. For clarity's sake, we have listed them in chronological order by Stardate.



## STARDATE 1513: THE M-113 CREATURE

Our first alien creature is also one of our ugliest. The M-113 creature (from the episode "The Man Trap") is best described as a sad-faced, human-shaped leech with stringy, gray hair. It is also known as the Salt Vampire due to its socially awkward habit of killing people in order to suck the salt out of their corpses. It tries to kill Captain Kirk by kissing the salt out of him, a play that nearly works because of Kirk's overwhelming drive to make out with anything on two legs.



## STARDATE 3045: THE GORN

In the episode "Arena," a giant lizard man with microphones for eyes beats Kirk to a pulp in the rocky hills north of Los Angeles. And

lo, the Gorn became a fan favorite for decades. Maybe it's the way the Gorn's head and lips don't actually move, even when the creature is talking. Maybe it's the way the episode satiates our lust for hot man-lizard action. Or maybe it's just because the Gorn is a big, green lizard man. Whatever the reason, we love him dearly.



## STARDATE 3198: THE HORTA

One of the enduring qualities of STAR TREK was its subtle commentary on social

issues. (Remember the one with the guys who were half white and half black? Wasn't that subtle?) In "Devil in the Dark" we meet the Horta, which sort of looks like a lumpy sausage pizza that's been in the oven too long. But all is not what it appears, and the wise and noble Horta eventually teaches the crew of the Enterprise about the evils of strip-mining.



## STARDATE 3287: THE NEURAL PARASITES

In many ways, the Neural Parasites of "Operation: Annihilate!" are the scariest of all STAR TREK creatures. It's not that they're big, rubber loogies, which somehow manage to kill off an entire population while fluttering about like drunk moths. It's that they hunt in pods and skulk around the dark places of the world. They could be anywhere. In your closet. Under your car. Right behind you. ...

## STARDATE 4211: THE MUGATO

More than any other STAR TREK creature, the Mugato from "A Private Little War" looks like the costume and makeup departments were messing with the producers. "OK, OK. How about we put a guy in a white gorilla suit, stick a horn on his head, and give him fangs and big plates down his back like a megalosaurus? You think they'll go for it?"





## STARDATE 4307: THE GIANT SPACE AMOEBA

Being the Giant  
Space Amoeba  
from "The Insurmountable

Syndrome" must suck. You're alone in the void, terrified of coming across a stray comet or a planet with sharp, pointy mountains that could rupture your membrane, and everyone says you remind them of a diagram from their fifth-grade science textbook. Nobody gives the Giant Space Amoeba any love. Is it any wonder it goes around eating starships? Wouldn't you?

## STARDATE 4385: THE MELKOT

As near as we can tell, the Melkotians depicted in "The Spectre of the Gun" are a race of sentient lampposts with glowing eyes. But

I'm here to tell you that they're more than that. Much more. Just below those glowing eyes is a three-armed torso with the organs on the outside sitting atop 17 writhing tentacles oozing pus and blood. The creature also sports incredibly detailed tattoos featuring arcane symbols and forbidden knowledge. It's a pity the production team chose to hide all of that in a fog of red and blue smoke.

## STARDATE 4523: TRIBBLES

You may believe that the lovable creatures at the heart of "The Trouble With Tribbles" are meant as cosmic comic relief — balls of fluff whose only purpose is to annoy Klingons. You're wrong. They are, in fact, a monstrously horrible biological weapon — deadly pathogens that self-replicate at astonishing speed and can overrun a Starbase in a matter of days, turning all who come into contact with them into mindless zombies. When Scotty beams them all over to the Klingon ship at the end of the episode, he sets off a species-wide pandemic that rewrites the Klingon genetic code, scaring the entire species — as evidenced by how different they look less than 100 years later on *STAR TREK: THE NEXT GENERATION*.



## STARDATE 5630: MEDUSANS

The Medusans in "Is There In Truth No Beauty?" are supposed to be so ugly that one look at their physical form will drive a man to madness. The show originally planned on depicting these horrific creatures of nightmare in all their godless glory, but fears that hordes of insane Trekkers (or Trekkers, if you prefer) might burn down civilization gave them pause. It's the ultimate dilemma: What's more important, freedom of artistic expression or the survival of the species? In the end, the producers punted and put them in a box.

## STARDATE 5806: THE EXCALIBURS

These guys are rock creatures with shape-shifting abilities. Like all rock creatures with shape-shifting abilities, they are interested in studying the cultures of any alien species that happens by. In the episode "The Savage Curtain," they claim to want to learn about human customs and social interaction, so they team Kirk and Spock up with Abraham Lincoln and a hippie Vulcan and make them fight a bunch of killers, including the founder of the Klingon race and Genghis Khan. Because that makes complete sense. ®



# STAR TREK BOLDLY GOING

**P**hases and incidents: Warp drive and transporter. Klingons and Vulcans. Who wouldn't want to tell more stories about a man (or with all those cool ideas in it)? In 1966 when STAR TREK premiered on prime-time television, no one watching had any clue how much those hour-long adventures and their speculative details would permeate popular culture and inspire story-telling for years to come. But it didn't take too long for Gene Roddenberry's creation to refuse to be contained by the medium that birthed it — not to limit its 23rd-century tales of the Starship Enterprise to its purported 5-year mission.

Here are only some ways STAR TREK has expanded the imaginations of fans of all ages via the silver screen, the printed page, and the family playroom. Beware of SPOILERS — and Reruns! — bearing gifts!

- 1967: Children's corner by Gold Key: more among the first places to explore STAR TREK beyond television. The series ran for 64 issues and ended in 1979.
- 1970: Bantam Books' official SPOCK MUST DIE!, the first original STAR TREK novel intended for adults. Arthur James Bash had already re-created a number of episodes for the publisher.
- 1971: Written in BASIC (and in violation of copyright), a popular STAR TREK text computer game placed players in command of the Enterprise on a hunt for Klingon warships.
- 1973: Pinpoint Studios' head performance and writers from the original series to create 22 episodes of an animated STAR TREK, the first franchise series to win an Emmy.
- 1974: AMT's STAR TREK Exploration Set model kit equipped children's backs and landing patches with off-on-locking phasers, communicators, and incense.
- 1974: Mego Toys helped young fans create their own STAR TREK stories with action figures, playsets, and prop toys.
- 1979: An attempt to return STAR TREK to television instead yielded STAR TREK: THE MOTION PICTURE, which introduced audiences to a new Enterprise and Starfleet officers Will Decker and Ilia.
- 1979: Starting with an adaptation of ST: TMP, Marvel Comics chartered the further adventures of Captain Kirk and the Enterprise for 18 issues ending in 1981.



- 1981: Pocket Books followed its novellization of ST: TMP by publishing THE ENTROPY EFFECT by Vonda N. McIntire. Pocket Books continues to publish original STAR TREK novels to this day.
- 1982: The return of an original-series villain through the efforts of executive producer Herb Sorkin and director Nicholas Meyer propelled STAR TREK II: THE WRATH OF KHAN into a first-franchise status; it enjoys a today.
- 1983: Any one could command the Enterprise by dropping a quarter into Sega's vector-graphic STAR TREK: STRATEGIC OPERATIONS SIMULATOR arcade game and facing such enemies as Noronai and the Klingons.
- 1984: Looney Tunes' moved into the dinosaur's seat for STAR TREK III: THE SEARCH FOR SPOCK, from which he orchestrated the destruction of the Enterprise itself.
- 1984: When DC Comics began publishing STAR TREK tales, the stories focused on the Enterprise crew following the developments of STAR TREK II and several events including Holston's promotion to captain of the U.S.S. Enterprise.
- 1985: Home computer users could assume the role of Captain Kirk in STAR TREK: THE NIDHAYASHI ALTERNATIVE from Simon & Schuster, although critics of the software game called it buggy and nearly unplayable.

1986: The mutant crew returned to their beloved Enterprise — albeit the NCC-1701-A — in STAR TREK IV: THE VOYAGE HOME (or the movie many casual fans refer to as "the one with the whales").

1987: STAR TREK: THE NEXT GENERATION brought the Enterprise back to television in first-run syndication five decades later for viewers and a full century ahead for its onscreen heroes.

1988: NETREK, an open space and unannounced STAR TREK-themed game, holds the distinction of being the first Internet text game and the oldest Internet game with sci-fi play.

1989: STAR TREK V: THE FINAL FRONTIER allowed William Shatner the chance to direct and to pose the near-sacred question, "What does God need with a stardog?"



# BEYOND THE ORIGINAL SERIES

BY KEVIN DILMORE AND DAYTON WARD

- 1991:** Nicholas Meyer returned to help the Original Series crew fly off into the sunset with *STAR TREK VI: THE UNDISCOVERED COUNTRY*.
- 1992:** Seven adventures on floppy disks awaited home-computer players of Interplay Productions' *STAR TREK 25th ANNIVERSARY* game. The game later was updated on CD-ROM with actor voices and sound effects from the original series.
- 1992:** With a series of TNG characters, Playmates Toys began a seven-year run of producing action figures, vehicles, and role-playing items.
- 1993:** Trading a starship for a space station, *STAR TREK: DEEP SPACE NINE* introduced fans to Captain Benjamin Sisko, a new crew, and a new quadrant of space.
- 1993:** Malibu Comics published stories based on D59, and stories written by *STAR TREK* actors Mark Lenard (Spock) and Anton Eskinberg (Nag).
- 1994:** Captain Picard led his *Enterprise-D* crew to the big screen in *STAR TREK: GENERATIONS*, where he met Captain Kirk for the original leader's final adventure.
- 1995:** Captain Kathryn Janeway landed up 70,000 light-years from home in the pilot episode of *STAR TREK: VOYAGER*, named for her 41-foot Starfleet vessel.
- 1995:** William Shatner teamed with Judith and Garfield Reeves-Stevens to pen *THE ASHES OF EDEN*, launching a series of books set in what fans dubbed the "Shataverse" of *STAR TREK*.
- 1996:** *STAR TREK: FIRST CONTACT* became the TNG crew's second mission to threaten, with Jonathan Frakes as director, the *Enterprise-D* as the starship, and the Borg as the baddies.
- 1996:** *STAR TREK* comics returned to Marvel, which published stories based on all four series produced to date as well as original tales of Starfleet Academy, Captain Pike's *Enterprise*—and a crossover with superhero comic star the X-Men.
- 1996:** In *STAR TREK: INSURRECTION*, Picard and the crew discover a planet capable of restoring youth as well as an opportunistic race set to exploit it.
- 1999:** WildStorm Comics renewed *STAR TREK* to four-color production in limited series and graphic novels until 2002.



- 2001:** Titled simply *ENTERPRISE*, the first *STAR TREK* series explored life in the days before Captain Kirk and the United Federation of Planets in five seasons of episodes.
- 2001:** An *Asylum* became the first key producer to create action figures, props, vehicles, and the popular line of Masterpiece figures.
- 2002:** For *STAR TREK: NEMESIS*, the last of the TNG films, Brent Spiner stepped in to develop the story that would see his character Data sacrifice himself in the act of saving the *Enterprise*.
- 2003:** IDW Publishing, awarded the rights to *STAR TREK*, is comics firm and continues to publish adventures in the *STAR TREK* universe today, including stories crossing *STAR TREK* with *DOCTOR WHO*, *PLANET OF THE APES*, and *GREEN LANTERN*.
- 2009:** Director JJ Abrams brought his storytelling sensibilities to the big-budget *STAR TREK*, a reimaging of the original series and its iconic characters.
- 2010:** Set in the 25th century, *STAR TREK ONLINE* launched from Cryptic Studios as a massive multiplayer or online role-playing game. Millions of fans from around the world continue to explore and play in that universe today.



- 2013:** Abrams continued his take on Captain Kirk's command of the *Enterprise* in *STAR TREK INTO DARKNESS*, which also reunited a familiar foe to the big screen as the plans of Benedict Cumberbatch.
- 2016:** On July 22, *FAST & FURIOUS*'s franchise director Justin Lin takes the helm of *STAR TREK BEYOND* to help celebrate the franchise's 50th year, with a story that takes the *Enterprise* to an unexplored region of space to face offics unseen before now.
- 2017:** *STAR TREK* will continue to surprise and entertain fans with an all-new, as-yet-untitled series planned for the CBS All Access subscription streaming service. Bryan Fuller, who began his television career as a writer for D59 and *VOYAGER* before guiding the fan favorite *PUSHING DAISIES* and *HAUNTBIRL*, will serve as executive producer and a co-creator of the series. @



# ALIENS

AN EXCLUSIVE  
30TH-ANNIVERSARY  
INTERVIEW WITH  
JAMES CAMERON

BY DAVID WEINER

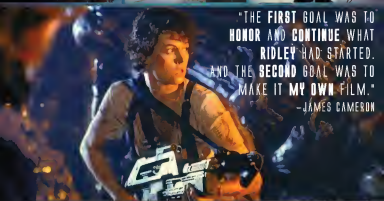
Three decades have passed since the release of Oscar winner James Cameron's hugely influential *ALIENS*. Now, the groundbreaking filmmaker reflects on the making of his 1986 Sci-Fi masterpiece and shares his contemporary perceptions of it in this exclusive, in-depth interview with *Famous Monsters*

In 1979, Ridley Scott's *ALIEN* redefined the way we looked at cinematic Sci-Fi and horror with a vision so original, an alien antagonist so exquisitely terrifying, that Hollywood has struggled for decades trying to imitate it. James Cameron was as much in awe of Scott's vision as anyone else when he sat in that darkened theater. When *ALIEN* producers Walter Hill, David

Giler, and Gordon Carroll, impressed with Cameron's script for *THE TERMINATOR*, handed the young filmmaker the opportunity to write and then direct *ALIEN 2*, Cameron knew that he had to devise a new take that was uniquely his own — sink or swim — while honoring and continuing what Scott had started. The result was what many consider to be one of the greatest sequels in filmmaking history;

a bravura action-adventure vehicle that stands on its own merits and remains a truly intense nail-biter to this day.

Taking time out from his busy *AVATAR* shooting schedule (see page 49 for new details of the production of all four sequels) for *Famous Monsters*, Cameron recounts the challenges of making his practical effects-driven 1986 release through the prism of his present-day filmmaking methods



"THE FIRST GOAL WAS TO HONOR AND CONTINUE WHAT RIDLEY HAD STARTED. AND THE SECOND GOAL WAS TO MAKE IT MY OWN FILM."

—JAMES CAMERON

## THE CHALLENGE OF AN ALIEN ENCORE

**Famous Monsters:** When you first received the assignment to write the sequel to *ALIEN*, I'm sure it was an exciting and intimidating task, as you didn't want to just remake Ridley Scott's masterpiece. What led you to choose a more millimeter angle and to distance yourself from his tone?

**James Cameron:** I didn't feel I was distancing myself from the tone in the sense that I emulated some of his camera style and the use of lighting and darkened light and claustrophobia and that sort of thing. I felt that it was important to be stylistically continuous with the first film. That in terms of the way the story is told, the elements of the story, introducing the idea of a future military that was just away into it that made it different, that was a distinguishing factor. In my mind it was a kind of a response to Vietnam where you had the high-tech, highly funded U.S. military going

in and fighting a guerrilla war against guys that were beatfoot in the jungle — and losing. And with all the helicopters and all the machine guns and the bombs, they lost, or they were consistently losing out in the back. And I thought it really became a movie about hubris. About people going in with an expectation and an unexpected enemy that is more powerful than you. That was just a fair premise. So I had to carve out territory and make it my own, and I had been doing a lot of design work and thinking in terms of suits and weapons and things like that. So it was easy to graft on a lot of things that I had developed for other projects that I was writing that were originals. When the opportunity to write a sequel to *ALIEN* came along, I thought, "Well, I'll just use this stuff." I had a story that I was developing called *MOTHER* that was about a mother, exterminated — mowed, basically — that would do anything to defend its young, its offspring. And I thought, "Well, what is *ALIEN* all about? It's

about eggs. Well, who laid the eggs? Where did all these damn eggs come from? Don't you want to meet her?" So it was actually a fairly simple progression of ideas and it all happened very fast.

I got the gig to write what we called *ALIEN 2* and within three months I had, simultaneously, written my shooting draft of *TERMINATOR*. I'd written the first and second drafts of *RAMBO: FIRST BLOOD PART II*, and I wrote the treatment and the first half of the script for what became *ALIENS*. All in a three-month period. So it happened very fast. And the producers on it, Walter Hill and Don Giler and Gordon Carroll, who had produced the first film, they were famous with me when I said, "I've got to go direct *THE TERMINATOR*. I can't finish this script." And David Giler yelled and screamed at me on the phone and said, "You'll never work in this town again!" He literally, those words actually came out of his mouth. It was so damn funny in retrospect. At the time, I was mortified.

# "SIGOURNEY IS VERY COLLABORATIVE..."



AND I WAS KIND OF IN  
AWE OF HER."

Walter Hill was much calmer about it. He said, "Look, you got a directing gig. You gotta go do it. Just send me the pages. Send me what you've got." So I sent them the first 60 pages and there was this long pause and I was basically sitting myself. And then Walter Hill called me back the next day and said, "We'll wait. We're going to wait for you." And I said, "Really?" He said, "Yeah, kid. Just don't screw this up." [Laughs] That was always Walter's advice on everything. "Just don't screw it up." He didn't actually say "screw it up" — he said something a little rougher. So I went off and did *TERMINATOR* and then I came back and I dutifully went straight back into *ALIEN 2*. And at this point now I was kind of like starting to become the new hot thing. And some of my new found friends, you know, agents and other producers and things said, "Oh, no, no. You don't want to do a sequel to this Ridley Scott film." They said, "It's a no-win scenario. Anything you do that's good is going to be considered Ridley's. And anything you do that's bad is going to be you." And I thought, "Yeah, you're right. Wow. I never thought of it that way. But here's the problem: I really like it, and I'm going to do it, so shut up!" [Laughs]

**FM:** Did you feel obligated to contact Ridley at some point to symbolically receive the baton or to pick his brain to a certain degree? **JC:** No, but I did not want to do it had to make it my own. There was no upside to contacting Ridley. I wouldn't have heard him. I didn't need to know any more about him. I didn't need to know what kind of shops he went or where he lived

or what his thinking was. The movie was there for everybody to see. So I thought, "All right. My brief is to take what has happened to all in the science-fiction/home community. Take from this film what is great about it, and honor that, and yet still tell my own story." I didn't see how talking to Ridley would help me make it my story. Because I knew in my heart I was going to honor that film. I wouldn't have been doing it if I didn't think it was great. Unfortunately, some filmmakers come along afterwards who didn't feel it was necessary to honor what had gone before them. Their highest priority was to make it theirs. And, frankly, I think they botched it up. Not recognizing any quality, but we know who they are. But my goals were to build, and one was not prejudicial over the other. The first goal was to honor and continue what Ridley had started. And the second goal was to make it my own film.

**FM:** Given your production design background and wanting to make it your own, there still was continuity from the first film when you brought in conceptual designer Ron Cobb, then conceptual artist Syd Mead for the look and feel. **JC:** I want to set the record straight on that. I was their advisor. Syd Mead. I was a huge admirer of Ron Cobb. I didn't know these guys from Adam. I sort of liked them. Because Ron was involved in the first phase and I felt that that would create a continuity. So I felt would bring something new to it, a different design aesthetic. And I felt that that needed to be realized. So the way we did it was we divided it into three, essentially. How did a third of it. I did a third of it. Syd did a third of it. So it was a bit checky. For me

to put myself on the same footing with these two masters, but I just fucking did it. And the reason was because I was a designer and an artist myself... I think that gave a kind of hybrid vigor to the film. And the one thing that I've been cracked on is not bringing [H.R.] Giger back. And even I heard through his people that he was kind of disappointed and a bit fed up with the way about that. But I felt that that was in the same arena as talking to Ridley and taking direction from him. It wouldn't have been my film at that point. And, frankly, the thing that interested me was taking those designs — taking those words — and creating new designs from them. So I think the idea queen, while it's a bit of a stretch, I think Giger is his own creation. But it feels like it's from the same kind of backlog.

Now, I shall cover myself to apologize to Giger after the fact.

**FM:** I've actually read the letter that you wrote to him. It's made the rounds out in the ether. It's very eloquent and respectful. **JC:** Well, I was a huge fan! But I think there's being a pure fan and then there's being a fan who also has an aspiration to play in the same space, where you're a fan because you're inspired by something somebody has done. And at that point, you have to make a healthy transition to your own creation. You know? Look, when I see people emulating things I've done in film, I applaud them. It's like, "Yeah, sure! Ron with these ideas!" I was standing on the shoulders of other people when I did my stuff. To me, it's a matter of having accomplished something and put it out into the ambient fray. I'm sure it'll be picked up on a

boken by other artists and then they run with it. I don't feel upset by that.

## CUTTING-EDGE SFX AND THE CORMAN INFLUENCE

**FM:** Roger Corman is famously all about resourcefulness and maintaining a tight budget. Coming from a Roger Corman film-making background, you're leaping from that sort of film school into *TERMINATOR*, and then right into *ALIENS*. How did you apply that kind of knowledge toward the latter production? **JC:** *ALIENS* was made for, at the time, I think it was \$36 million. It was budgeted at \$14 million—we slipped a little bit. But we basically—and by “we,” I mean myself and Gale Anne Hand, who was my producing partner at the time—

skunked down at the Commodore in Venice—which was called The Lumber Company because it used to be a lumber company—things like longwood-hanging monstrosities, which was not lost at all; more paintings that are done on glass; models hanging on wires—the old [Howard and Theodore] Lydecker style of puppeteering large model models, like the crash of the drop ship, and things like that; we used a lot of rear projection and front projection—a lot of tricks that save you money. We tried to stay away from optical composites as much as possible, because, even as a movie set, which it was at that point, it still looked a little cheap to me. And to do a super, super wall was expensive, so we tried to stay away from optical... We tried to do as much in-camera as with large-scale miniatures and that sort of thing, and with small rear projections built into the

projection—all the tricks. We didn't power them, but we adapted them to low-budget filmmaking at the Corman shop in Venice; these films: It was *BATTLE BEYOND THE STARS* where we first started working together; then it was *GALAXY OF TERROR*, which was also called as *PLANET OF HORROR* and released as *MINDWARP*; *AN INFINITY OF TERROR*—some movie with three different titles—and then *ESCAPE FROM NEW YORK*, which we did as an outside contract job for John Carpenter. Across these time films, we developed a pretty good file pile of techniques that were relatively straightforward and inexpensive and respectful of craftsmanship. I think there's less hands-on craftsmanship in visual effects these days because so much can just be faked downstream, digitally. Almost anything can be combed or hidden or added to or enhanced with CG now. So there's much less emphasis on what's going on in front of an actual camera lens.

**FM:** To that point, and especially taking into account what you've accomplished using digital technology with *AVATAR*, it seems that the pendulum is now swinging back toward using more practical effects in Hollywood films. Does that apply to you? **JC:** There's a very fine line between the techniques that were used in *THE TERMINATOR* and *ALIENS* and the techniques used on *AVATAR*, for example. You couldn't be at more opposite ends of the spectrum. But the point is that when we made *ALIENS*, those techniques didn't exist. If I could do the *Alien Queen* today, with the techniques we used on *AVATAR*, she'd be spectacular. She'd be much more dynamic. Now where I would struggle is to make her as



my wife—want to stretch it where we believed that we could get large, elaborate sets built, cheaper than they could be done on sound stages in the U.S. at that time. And that was true. So at that point in your life as a filmmaker, you're a jockey, and you go where it's the cheapest to shoot and to build, and that's what we did. And we tried to apply the lessons of the kind of guerrilla-style, Corman-style filmmaking that we had done in the past. It just didn't work as planned. We had to modify a lot because England was much more established and more oriented. Even though they were cheaper in terms of the craftsmanship, the set construction, and so on, they were definitely more-to-five crews. And we were used to three to whatever. [Laughs] Nine went the sun came up and stopped you if it was a night shoot. So there was a big culture clash on that film, but we still managed to extract a pretty strong-looking film for a relatively cheap technique.

We tried everything. All the tricks that we had worked out doing visual effects on Corman films. Myself, working with the Skunk brothers, with Robert and Dennis

"I THOUGHT, 'WELL, WHAT IS ALIEN ALL ABOUT? IT'S ABOUT EGGS. WELL, WHO LAID THE EGGS?'"





totally junk. But that's all double now. No, I'm not interested in my personal technique in saving the production. Maybe a tiny bit, in the sense that I think aesthetically, really high-quality CG comes and arrives, you have to hang your hat on something. You have to have some photographic source as a reference. And the more reference you have, the better the CG will be, because it gives you a bar that you know to hit. So, for example, on the new *AVATAR*, since I'm actually going to shoot more real-world stuff. It may only be there as an example from which we then generate CG, or we may actually integrate some of those photographic elements. But I want more photography — like, if I was doing the *Alien* Queen, I would want photography to show the crew way that the alien shook off the out of a lip and caught the light in a certain type of very low-key lighting. I'd want to see that so

that I can talk to the CG artist and say, "All right. Do this." It's all about the lighting. It's generally not the creation of the middle and it's generally not what they call the "smoke" — the load of dynamic effects of water and wind and dust and fire and all that stuff. They've got all that down. It always really boils down to the lighting and the conception of the shot. And I find that we're, as a community, effects are staying more away from a focus in photography. Like the people generating effects now never did a damn bit of photography in their lives. They're trying to create it all mathematically based on some hypothesis that's in their mind. But I come from having shot stuff, and so I'll always know when we've strayed too far. But the quickest reality check you can do is to actually shoot something. So that's why I'm going to try to keep it back, just as a kind of a reality check. But in terms of honoring all those

old techniques, doing the wireframe, miniature and front projection, rear projection, glass matte paintings, and things like that — I wouldn't go back to all that stuff. It's too limiting. ... I think digital used properly and CG used properly creates a superior product.

### SIGOURNEY RETURNS AND CASTING ALIENS

FM: I'd love to talk about the actors in *ALIENS*. What did the returning Sigourney Weaver bring to the table that was new or different that enhanced the story?  
JC: Well, Sigourney is very collaborative and I was kind of in awe of her. I was in awe of her as an actor and I was in awe of the character Ripley. And I think she sensed my awe as hesitation and she was very quick to

'I THINK THERE'S LESS HANDS-ON CRAFTSMANSHIP IN VISUAL  
DOWNSTREAM, DIGITALLY. SO THERE'S MUCH LESS EMPHASIS





take control. And then at a certain point, I had to say, "Enough, no. We're doing it my way." And I think at that point — and I'm talking about two or three days in — at that point it didn't lead to big fights. What it led to was a healthy, creative relationship. And she and I have stayed friends since then. She would question everything, in a good way. Like, "What do I feel about Newt right now?" But it was never contentious. I always recall it being — I didn't want to say effortless, because she's very in her head and so am I. So we both tend to go to an intellectual place more than a visceral place, and sometimes it would be my job to pull us back to a more visceral or emotional place, interesting enough, because usually the actor will take you there first. But I think it made it a stronger picture. And my

collaboration since with her, my biggest one obviously being *AVATAR*, was very much the same process. We both kind of take strength from each other that way.

**FM.** The other actors in *ALIENS* all seem to be a perfect fit with the characters they portray, but I think Paul Reiser is the most curious casting choice.

**JC.** Yeah, interesting. I think we think of Paul Reiser a little bit too much from all the stuff he did after *ALIENS*, because Paul really settled into his niche as the kind of glib, fast-talking, funny, smart guy, but he always played in comedies. Whether it was straight comedy or romantic comedy or whatever it was, we think of him as a comedic actor. And he certainly was that before *ALIENS* but he hadn't settled into a niche enough for me to think of it as baggage

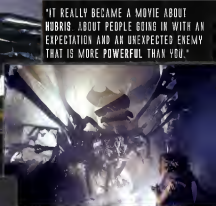
that had the movie. And it certainly didn't hurt the movie when it first came out, because people didn't know that much who he was. He was just a new up-and-coming guy, and so it's probably one of the few times that he actually really desisted from what he settled into later. So now you look back on it and it seems a little odd. At the time it wasn't.

**FM.** I saw *ALIENS* in its first run, so Reiser was a new face to me. He seemed like an interesting choice because he plays this lanky-faced cuss who seems completely out of place and then he becomes such a duplicitous character. **JC.** Yeah, I was playing with our tendency to read people and our tendency to cast too tight in movies. So Ripley, who turns out to be a really good-hearted, almost saintly character,

EFFECTS THESE DAYS BECAUSE SO MUCH CAN JUST BE FIXED  
ON WHAT'S GOING IN FRONT OF AN ACTUAL CAMERA LENS."



"WOULD I WANT TO MAKE ANOTHER ALIEN MOVIE TOMORROW? NO, I DON'T THINK SO. UNLESS SOMEBODY COULD COME UP WITH SOME SPECTACULARLY NEW CONCEPT."



**ABOVE:** Sigourney Weaver faces off against the Alien Queen. **LEFT:** Filming the power loader confrontation with miniatures, under Dennis and Robert Siodak's supervision.

self-sacrificing, and very supportive—our expectation is he's going to be kind of the loner. He's going to be the guy who tames. He's the guy to watch, because he had that someone-kind-of-fuge—Lance Henriksen, the actor. When as Paul Reiser, you kind of trust him. Like you said, he was kind of baby-faced, and he did seem to be very supportive of Ripley and, of course, he came out to be the guy that's completely psychopathic. So it's really just about playing against your expectations as an audience.

**FM:** With Carrie Henn as Newt, I would think a very important element of working with a child actor is keeping her imagination going through very long workdays, and also concern about her psychological welfare given the fact that she's surrounded by these monsters!

**JC:** Yeah, I wanted to engage Carrie's imagination, but I didn't want to engage it too much because I didn't want her having nightmares. So there was a certain limitation that was done. I didn't focus much on the creatures with her at all. I think at one point I took her to the creature shop so that she could see that the monsters were all made out of rubber and it was all just make-up, dress-up. And that helps, I think,

on a station planet threatened by monsters with your family wiped out. So when I focused her on was the other actors, and encouraged her to make relationships with the other actors. And she really bonded with Sigourney, which was good, and Sigourney helped her a lot. The thing about Carrie is she wasn't an actress. She had zero training. She was completely just talent. She had never been on a set before. And I think her parents didn't really get a sense that that was something that they would for her to do. Whether it was them or whether it was her, she never went on into an acting career, so it's a completely unique experience for her. I met her again recently a couple of years ago—hadn't seen her in the movies. I think she's in a place now where she treasures the memory of having done it and maybe there's even a vastness, like, "Wow, I could've gone on and done that. But I didn't!" But I don't think there's any big sense of regret around having done it, or regret around having not continued with it.

**FM:** So she didn't have any bad dreams at any point?

**JC:** No, no, no, no, no. Nothing like that. At least in my face. But there was one funny

moment that I'll never forget. Because I'm very hands on. I like to set things within the shot, props, and just the right amount of blood and that sort of thing. So there's the scene in the film where she's been kind of cocooned. She's been kind of set up to have a flash-bagger implant on her and she's in this kind of cocooned, pretty solidified resin with a lot of wet goo on it. It's pretty disgusting. So we built this fibrous framework that she would sit within. It was all done to a body cast of her. And it had to be set up for every take. And it had kind of a little bit of a breakaway quality so it was designed to actually fracture and fall. So we put her in this thing and she had to kind of hold this one position for a long time. And then I came in and I was doing all the finishing touches, which is basically posing this thick goo all over it and painting it to around her and making it look like she'd been all absorbed in there. And there's a moment where I'm just getting it all perfect, and she just looks up at me from trapped within this resin goo, with just goo in her hair and on her face and everything, and she says, "You know, it should be against the law for you to do this to little kids." [Laughs] I thought, "Oh, S&W. She's probably right."

**FM:** It sounds like a law needed to be created, Newt's Law.

**JC:** [Laughs] Newt's Law! Yeah, right! Except that that wasn't really what was happening. In general, she loved being on the set. She loved the

# "I WANTED TO ENGAGE CARRIE'S IMAGINATION, BUT I DIDN'T WANT TO ENGAGE IT TOO MUCH BECAUSE I DIDN'T WANT HER HAVING NIGHTMARES."

sense of a family that you get when you have a cast that's close-knit. And there was one day when she was sick and we had to release her. She had a fever. And she didn't want to go. "No, Carrie. You have to go. We'll figure out a way to shoot around it. Don't worry about us. You have to go." And she did not want to go. So that's how I know that it wasn't like some horrific experience for her.

## ALIENS AND THE TEST OF TIME

**FM:** How do you feel *ALIENS* has held up 30 years later? Are you critical of your work when you look back at it? Or do you like to keep it in a time capsule?

**JC:** Well, I think it's both. But, look, I've got a little bit when I watch *TERMINATOR* at some of the stuff that was really thoughtful. I think *ALIENS* we fought it to a draw based on the technology available at the time and I'm proud of the film. I don't cringe at any thing in *ALIENS*. And I don't think I could have done it better with the action or with the writing. I think all that stuff was right on the money. It's a good story. It's told well. I think we made the right decisions as postproduction. We took out about 20 minutes of stuff and it just really improved the movie, just the pace and the momentum of the film. And I think we made pretty much the right creative decisions. Every film is a cross-section or a snapshot of the technology available at the moment that it was made and as it's pointless to say, "Well, today I would have done it with this. I would have done this with CGI. I would have done that differently. And the nuclear explosion would have been a really



gorgeous simulation. It would have looked a lot more real." You have to admit all that stuff out and say, "OK, the film was made 30 years ago. I think that's cool, holds up pretty damn well." I don't think that the image, technically unsophisticated viewer would find a big deficit in that film. And I think actually kind of the opposite. In a funny way, stylistically, it's a bit a product of the limitations of the time. There's more emphasis on character. There's more emphasis on dark, creepy photography. I might have today tended to open it up and make it more dynamic and more of an action movie because I could. I could see those aliens around all over the place, jumping, climbing walls, and doing all sorts of things in CGI. It might have had some of its creepy, claustrophobic quality. So I think it stands its ground, and I think it's still remarkably effective. The feedback I get—and you can add to this better, you're more connected to the fan base—is it's

still considered kind of a milestone, so I'm proud of that. Would I want to make another *ALIEN* movie tomorrow? No, I don't think so. Unless somebody could come up with some *speculatively new* concept.

**FM:** So you wouldn't rule out returning to that world if the idea was compelling enough?

**JC:** Well, look, I've got my overload of alien world that I'm involved in now with the *ANGEL* films, so I can pretty much rule that out.

**FM:** Well, thank you so much for taking the time to talk *ALIENS* with *FM*. And congratulations on everything you're doing. **JC:** Hey, well, congratulations to you guys for keeping the magazine going in a time when print magazines are under siege. @

Follow James Cameron on Twitter: @JamesCameron



## CAMERON'S BIGGEST CHALLENGE YET: SIMULTANEOUS AVATAR SEQUELS

Released in 2009, James Cameron's *AVATAR* raked in \$2.8 billion worldwide and amassed the highest-grossing third of all time (if you do not adjust for inflation). The film was nominated for nine Academy Awards including Best Picture and Best Director, and won three: Best Visual Effects, Best Cinematography, and Best Art Direction. Now, Cameron is back at work on just one—but four—sequels, and he tells *FM* that he's not shooting them back-to-back, but consecutively. "It's really all one big production; it's more the way you would shoot a miniseries," he explains. "So Monday I might be doing a scene from *Moving Forward* and Tuesday I'm doing a scene from *Moving On*. It's the same cast. It's the same technical setup. So we're working across, essentially, eight hours of story."

While it may be more beneficial to shoot this way from a scheduling standpoint, Cameron acknowledges that the real complication will come from trying to maintain chronological clarity while juggling everything throughout four films. "It's going to be a big challenge to keep it all front in our minds every where we are across this story arc at any given point. It's going to be probably the most challenging thing I've ever done. I'm sure the actors will be challenged by that as well. It's like, 'No, no, no, no. This person hasn't died yet, so you're still in the phase of your life.' It's a struggle. It's like doing all three *GOODFATHER* films at the same time."

Asked how long production on all four films will ultimately take, Cameron replies with a laugh, "Probably the rest of my life and beyond." Well, so, we're talking about actually finishing in 2022, so from today until then that's pretty much what I'm doing."

The first follow-up to *AVATAR* is scheduled to hit theaters during the Christmas 2019 season, with the following sequels expected to arrive in 2020, 2021, and 2022.



"*AVATAR*'s going to be probably the most challenging thing I've ever done. It's like doing all three *GOODFATHER* films at the same time."

# SYMPATHY FOR THE DEVIL

66

Forty years after *THE OMEN* scared the wits out of moviegoers, director Richard Donner's breakout hit endures as a prime example of taut storytelling and familial psychological terror.

Now, the legendary director looks back at his film — and weighs in on the reported 'OMEN Curse' — exclusively for FM.

By Abbie Bernstein  
Interview by David Weiner

There had been movies about the devil before, and there have been enough to fill a book of revelations since then, but 1976's *THE OMEN* is widely regarded as the big daddy of the Antichrist genre.

David Seltzer's screenplay for *THE OMEN* concerns the foreboding signs that lead Robert Thorn (Gregory Peck), the U.S. ambassador to Great Britain, to realize that he's unknowingly adopted the infant incarnation of the devil on Earth. *OMEN* producer Harvey Bernhard credits the original concept to his friend Bob Manger, who came up with it in 1973. That same year was, perhaps not coincidentally, the year that William Friedkin's adaptation of Wilton Peter Blaty's *THE EXORCIST* caused a major box-office stir. Still, *THE EXORCIST* was about the demon Pazuzu, not the offspring of Satan himself.

*THE OMEN*'s director Richard Donner would later become famous for directing and/or producing 1976's *SUPERMAN*, the *LETHAL WEAPON* franchise, the cult flicks *LADYHAWKE*, *THE GOONIES*, and HBO's *TALES FROM THE CRYPT*. Before *THE OMEN*, Donner had done a few small feature films and was primarily known as a director of episodic television, including six episodes of the original *TWILIGHT ZONE*.

## COVENS AND CLOVEN ROOVES

Donner tells FM that he immediately responded to Seltzer's script, but the film had been languishing in Hollywood development hell. He felt the best way of getting *THE OMEN* on its feet was to downplay its occultish aspects. "The trouble is, when I got it, it was a film that had covens and cloven-footed people and demonic beings of all sorts, and we couldn't get the picture made anywhere; that's why it was unmarketable. So we all the studios. But when it went to [20th Century] Fox, Alan Ladd [jr., the studio executive nicknamed "Laddie"] and

I decided we'd eliminate all of that and treat it more as a mystery suspense thriller. There was no way I was going to get Gregory Peck or Lee Remick if they didn't believe it was a mystery suspense thriller." He adds, "I didn't want to do a horror film. There were plenty around. So when I read it and Laddie read it, he decided he would make it if I would treat it as a moment in the lives of a family that was horrendous... I drove them insane."

Some screenwriters are very unhappy when massive changes are made to their work. This wasn't the case with *OMEN* writer Seltzer. Donner reports, "He was fine. He wanted to get his picture made. I really liked David. He's a good writer [He was on board to clean it up and give it a slightly different point of view and treat it as reality, a terrible reality]."

## PECK AND PERFECTION

The new approach taken by Donner and Ladd attracted their wish-list actor. The director explains that Peck responded favorably to the material because, "It's on the page, but it has great openings because of the power of the mind and suggestion. He was very amenable to thoughts, and any time that provoked him, he would come to me with his answers. He was a pleasure."

# "IT WAS A BITCH. IT WAS A TOUGH FILM TO MAKE."

During filming, there was one major conflict with Peck. Donner acknowledges "We had one bad moment in the whole film where we totally locked horns." The director notes that when such arguments develop, "You can't give the reins to the other guy or you'd never get them back. This was a scene where he finds out that his wife is dead and he has this very soul-searching moment." Per Donner, Peck wanted to trash the room with breakfasty decor, but Donner wanted him to be still, suggesting, "The scene should be passive, all those cautions are gone, and you're just confronted with the reality of your life." Peck disagreed, yet said, "You're the director, you're wrong, but I'll do it." They nailed the scene in one take, no rehearsal. And then, Donner relives, "He kind of screamed out 'We shot around him for the rest of the day.' Vindication came when Peck viewed the dailies the next day. Donner says the actor stood up and declared, "'All I can say is, I don't know how it could have been done any better.' It was just the proof of effort. It was my first major film, and to get that, I was walking on water."



The veteran filmmaker notes that both the professionalism and the attitude of the crew were crucial to the success of *THE OMEN*. "I surrounded myself with the very best people I could possibly find, from the director of photography to the coffee maker on the set," he explains. "Everybody on that picture was prime and great and wonderful. I was lucky." Still, not every situation on a film set can be ideal, and Donner points out that he shot a lot of handheld footage himself due to slight disagreements with the camera operator regarding the set-ups he specified.

## FINDING THE PERFECT DEVIL CHILD

It's not just any child who can play the spawn of Satan. Finding Harvey Stephens, who played the young Damien, was the result of an intensive search, which even included female children. "At that age," Donner says, "you cut their hair, same thing. We went through every child

available, both boys and girls. I couldn't put my finger on it, but I wasn't getting what I wanted from the professional kids. And so we went to a local school ... and we got down to about half a dozen kids ... I did a little scene with Harvey myself. He was a little, tiny guy. And I said, 'I want you to fight me, and whatever you do, don't lose.' And I got into this tussle with this kid, and he was violent!" Donner says with a laugh. "He kicked me in the balls as hard as he could, and he fought me. And I finally pulled him off, it was really wonderful, and I said, 'That's the kid. He's got the devil in him.' He was wonderful. He was non-professional, and he was instinctive, and he just worked wonderfully."

As for creating the proper atmosphere for a young boy on the set, Donner recalls, "He was there to have fun. He was a kid. You never said to him, 'You're the son of the devil.' ... You sublimated reality." He adds that no specific machinations were implemented to create the film's tone on



net. In fact, "The true decline itself. It was a fairly, with slight problems, but it was a happy one, and then in their lives comes this unbelievable man in the body of a child, and Peck has the guilt of not telling his wife [that their own child has died] and Denner is a substitute!"

The biggest challenge in making *THE OMEN*, Denner relates, was getting it done with its globe-trotting locations on a very tight budget. "We made that movie for \$2 million in England and in Italy and

Among the disturbing episodes, Peck and Scher were in separate U.K.-based airplanes, both of which were struck by lightning; producer Mike Newfeld's plane was also struck. A flight to Israel, which Peck decided not to take at the last moment, crashed with no survivors. Another aircraft, chartered for the filmmakers but switched out at the eleventh hour, struck a bush upon takeoff and crashed immediately, killing the pilots of a passing car who were the wife and children of the aircraft's pilot. Following the end of the *OMEN* shoot,

things that happened on the making of the film, because if that's your mood, that's what you're looking for. That picture, because of its overtones, had things happen that you wouldn't even remember if it was a comedy. But because it was this black, heavy-headed mood, when any thing bad happened, people said, 'Oh my god, it's the movie!' But there were legitimate reasons. Lightning strikes Peck's plane. Lightning strikes David Scher's plane. We had four terrible deaths on that picture, and the way they came to be, because it was *THE OMEN*, you remember them [because it's a horror movie]. If it was *SLEEPLESS IN SEATTLE*, it would've happened, but it wouldn't be collectively held in your mind."

## 'I DIDN'T WANT TO DO A HORROR FILM. THERE WERE PLENTY AROUND.'

Israel. It was a bitch. It was a tough film to make, and I guess the biggest problem making that film was making the film. It was tough. At times, I kept saying to myself, 'This is not for me. I'm going back to television.'"

### THE OMEN CURSE?

Multiple horror movies produced over the years have had unhappy accidents during filming that can be attributed to, depending on one's world view, either tragic coincidence or something more supernaturally sinister. *THE OMEN* famously had more than its fair share of these, even inspiring a 2006 TV documentary, *THE CURSE OF THE OMEN*.

a car accident in Holland, reportedly next to a road sign indicating the town of Ommen was 66 kilometers away, inspired *OMEN* special effects artist John Richardson, his assistant, Liz Moore, was cut in half by broken glass, causing one of the film's most shocking scenes. After the crew completed filming at Windsor Safari Park, a lion got loose and mauled a zookeeper to death. Director Denner wasn't amused, either. A moment he was heading to dine in was heralded by an IRA fiction, and another truck he was struck by a car.

Despite the foreboding sequence of real-life "omens," so to speak, Denner chalks it up to unfortunate coincidence. "If *THE OMEN* was a comedy, I would probably have five or six great stories about funny

### RETOOLING FOR THE ULTIMATE ENDING

In the first rough-cut of *THE OMEN*, Denner dies at the end. Then, Denner recalls, "Laddie came over to see a cut of the film. Laddie's a very quiet man. He didn't say any kind of criticism. And we go to dinner, and he said, 'Really good film, Dick.' And I said, 'Thank you.' And he said, 'Does the kid live?' And I said, 'Oh my god, that's fantastic.' The trouble was, there was no money left in the budget to shoot a new ending in which Denner survived. But Laddie came through with the additional funds to shoot the final scene at England's Shepperton Studios. Now, instead





## I SAID, "THAT'S THE KID. HE'S GOT THE DEVIL IN HIM."

of with Damien's death, the film ends on a chilling note: the Antichrist holding the hand of the president of the United States, turning to look at the audience with a mischievous grin.

The new finale was a shocker, not only in itself but because it was uncommon to set up a sequel in the last few frames at that time in cinema. And Donner says he routinely wasn't planning on an OMEN franchise. "I never thought of that in a million years," he offers. "I didn't have the mindset of a studio executive. Back then, a movie's a movie. You try to make it as best as humanly possible, and make it entertaining. But Laddie was smart enough to think that if this picture is as good as he thinks it is, we'd probably have another movie in it. And he was right."

Donner set to work on a sequel and was co-writing DAMIEN: THE OMEN II when producer Ilya Salkind called him out of the blue and offered him SUPERMAN: THE MOVIE. It was an offer he couldn't refuse. Donner remembers Salkind saying, "I'm making SUPERMAN, and I'll pay you a million bucks." The pay was huge. Donner would have been

was himself not to take on SUPERMAN. When he told Ladd that he was interested in accepting the opportunity, which meant he'd have to leave the OMEN sequel, Ladd generously gave him blessing. "He said, 'By all means.' And the rest is movie history."

### THE OMEN CONTINUES

Official follow-ups to the original OMEN include the 1978 sequel, DAMIEN: OMEN II, 1981's THE FINAL CONFLICT, the 1991 telefilm OMEN IV: THE AWAKENING, and the 2006 remake, notable for its 6/6/06 release date. Now, there's a prequel in the works at Fox, THE FIRST OMEN, and A&E's current series DAMIEN, which follows the character as an adult and directly connects with the events of the original film, even using clips from the 1976 production. Donner says he has not seen the new show, and was never approached to advise on the project. He remarks frankly, "I didn't hear good things

You take a picture that was successful and you want to make a show or a sequel, or whatever, then they don't have the brains to go to the people that made it and get their input."

Reflecting on his breakout film four decades later, Donner boils down why he thinks THE OMEN has achieved such longevity. "It was a good picture. It wasn't treated like a horror film. It had the suspense. It had the class that Gregory Peck and Lee Remick brought to it. And it was an eye-covering film that was predicated on the outpouring of gallons of work. You form a relationship with the people onscreen, the people worked, and you get involved with them and submitted to them. And when something like that happens, you become emotionally involved. You start hiding your eyes because you care for them. And I think that's been its success." @



**OPPOSITE PAGE:** Richard Donner directs Gregory Peck in London. **THIS PAGE TOP:** Lee Remick and Gregory Peck with Harvey Stephens. **(INSET)** Billie Whitelaw as Damien's loyal servant, Mrs. Baylock. **LEFT & ABOVE:** Peck and David Warner uncover menacing clues.

# A RENEWED LOOK AT

## LOGAN'S RUN

**RENEW!**

Michael York and Jerrag Agutter reunite within the pages of *FM* for a special 40th anniversary tribute to their dystopian Sci-Fi classic.

By David Weiner



**I**n 1976, as America was gearing up for colorful red, white, and blue Bicentennial celebrations, Sci-Fi at the movies had veered into a decidedly dark pattern of dystopian and post-apocalyptic themes. Unlike the optimistic vision of the future portrayed in *STAR TREK*, on television, films such as *PLANET OF THE APES*, *THE OMEGA MAN*, and *SOYLENT GREEN*—all starring Charlton Heston, interestingly—played on our fears that civilization was headed toward Armageddon. *LOGAN'S RUN*, on the other hand, had it both ways. Blending cautionary visions of the far future with a healthy dose of future shock. And like any great Sci-Fi tale, it put up a terror to comic-strip reality.

"It's identifiable," says title star Michael York. "It pre-figured many things, like the melting of America, those great great indoor spaces that were seen anywhere, and plastic surgery on demand. There was a certain prophetic truth to what it was positing about the future."

Based on the book by William F. Nolan

and George Clayton Johnson (who also penned episodes of *STAR TREK* and *THE TWILIGHT ZONE*), the premise was simple: A technocratic, utopian society run by computers in which people relax, entertain themselves, do recreational drugs, and enjoy open sexuality. The catch? Population control. When the residents turn 30, or near "Last Day," they must "run" at the risk of Cerebelli. Those who choose to run face execution by the feared Sandmen. The plot of *LOGAN'S RUN* follows what happens when York's title character, a Sandman, is tasked by the computer to infiltrate a resistance and find Sanctuary—a mythical place where runners can escape to—to destroy it. By doing so, he must become a runner himself.

The film, directed by Michael Anderson (whose credits included 1984 and *AROUND THE WORLD IN 80 DAYS*), is notable for its otherworldly production design, some Sandman costumes and weapons, incredibly detailed miniature work, creating the illusion of a sprawling, multi-storied society, and a gothic-surrealist score by Jerry Goldsmith that contributes to the futuristic feel.

Ironically, York was already over 30 when he was cast to play Logan 5. "I knew, I was a fraud," says the Brit actor with a laugh. "Nobody brought it up. I've always looked young for my age, so I think I scolded by."

By all accounts it was a pleasant set to work on. Agutter and York became good friends, and she credits the social atmosphere for preventing the film from feeling like hard work. "The one bugbear about working on a big film, and particularly when you're with a studio, is the amount of time it takes to set things up," she says. "It can take a long time to get the lighting right, the scenes right, the crowd scenes right, the whole thing. So you can completely lose track of what you're doing." The shoot lasted approximately four months and was quite a process. She notes, "When we were in MGM on the huge sets, my wife was in Dallas in a huge modern mold there. It was quite a long shoot."



### SEXY THREADS

Back in the '70s, grand indoor shopping malls were a new concept in America. Shooting in the Dallas Market Center—the largest shopping mall in the country at the time—provided just the right look and feel for the futuristic and cavernous setting required for *LOGAN'S RUN*. And leaving a large amount of young, attractive, nude extras hanging around the set was a bonus. "We were working with all these young Texans all floating around in their diaphanous clothing," says York, adding with a chuckle, "They all looked so good and sexy. I think there was a no-ben policy. Of course, that emphasized the whole sensual, sexual nature of having it all."

Part of having it all in the film is emphasized in the scene in which Logan first meets Agutter's character, Jennifer 6, who arrives through "the cancer"—a literal teleport operation to an Internet sex cam site. For that first scene set in Logan's apartment, York recalls the wardrobe, or





**"There was a certain prophetic truth to what it was positing about the future."**

**—Michael York**



back there," that Agutter is cam in the scene: a racy, side-slit gown that was very revealing. "Jenny in her no-dress, it made it a sexy scene," he muses. "I don't know whether she was dying a million deaths or not. You've got to ask her. It looked great."

"It's sort of indicated that I was naked," says Agutter. "I had a little green dress, I remember that split right up the side and every thing I remember that looked quite naked. I guess.... In the '70s, nobody was particularly concerned. I think that the nature of the film was in showing a society that also was recent to be fairly open-minded and not a restricted society. They're people that find their sexuality easily. It's meant to be a very free, open world. If we did be dressed up like Victorians, it wouldn't have worked."

#### **AN ACTOR SANCTUARY**

Despite memories of hot Texas temperatures, an sticky nylon Sandman uniform, and Sandman guns that were constantly misfiring, York singles out the collaborative working relationship Anderson had with everyone. "Michael's a wonderful, civilized director, doesn't play games, and just the best," says the actor. "He loved his job, and he communicated that." Agutter agrees. "He was wonderfully empathic, and had the enthusiasm of a child. I remember him saying how delighted he was to be doing something like LOGAN'S RUN. He said, 'I get to play with all the toys



**OPPOSITE PAGE:** Michael York as Logan 3; Jenny Agutter as Jessica 6. **THIS PAGE TOP:** Logan and Jessica head for "New Year" with Helly (Farrah Fawcett-Majors). **ABOVE:** Watching playback on the set when it was a brand-new technology. **LEFT:** York, director Michael Anderson, Peter Ustinov, and Agutter share a light moment on set.





**LEFT:** Anderson directs Agutter and York to run, not melt. **BELOW:** York fires his Sandmen pistol. **BOTTOM:** Jessica and Logan meet cute on The Circuit. **OPPOSITE TOP:** York cheering on Coranul with Richard Jordan. **OPPOSITE BOTTOM:** The LOGAN'S RUN comic adaptation and short-lived TV series.



I've ever wanted to play with. I think that kind of enthusiasm for it really does rub off."

One of those "yes" was a brand-new technological development that was used for the *featurette*, says York, explains, "The holograms had just been invented. We went up to San Francisco to this little studio workshop, and there it was. And even as it revolves [in the movie], it looks a bit boob. You can see the joints, but there it is. I was intrigued, delighted that it had been discovered at the neck of time so that we could incorporate it."

As the token "old person" in the film, Peter Ustinov was also a pleasure to be around, offering up engaging on-set tales. Agutter remembers him as "very, very funny and endearing," while York says "He is such a joy and such a personality. Enjoying himself. Respected. Loved. Wonderful stories."

Then, of course, there was Farrah. When LOGAN'S RUN was released, the blonde goddess and "Pin icon" was well on her way to stardom thanks to appearances on TV's THE SIX MILLION DOLLAR MAN with hunky Lee Majors and other bit parts. But CHARLIE'S ANGELS and her box-office red-hotting sex power (the suit is now part of the Smithsonian Institution's collection, which would vault her to the stratosphere of

fame, were still a few months away. York shares how he "discovered" her and got her cast in the film. "[The producers] were looking for the Holly character, and I went to a friend of mine's house. They had a tennis court, and there, on the tennis court was this vision of loveliness. Farrah Fawcett-Majors. In this hour I found out she was an actress, so I went back the next day, and told casting that I had seen this wonderful girl and that they should contact her." He quips, "So, I am responsible entirely for Farrah Fawcett's amazing career."

#### THE ENDURING APPEAL OF LOGAN'S RUN

LOGAN'S RUN earned a solid \$25 million at the box office, almost three times its production budget, and won a special achievement Oscar for its visual effects alongside nominations for Best Cinematography and Best Art Direction.

"Looking back, 40 years, you can evaluate things," says York. "I think LOGAN'S RUN holds up pretty well. I don't regret anything, and just feel very pleased that after 40 years it's still entertaining audiences. With any passage, I don't think we really ever can

tell the content, because it's a question of whether the ingredients come to the mix or not, and there's no predicting that. As we know, big studio pictures go flop. I think that's what makes it so interesting — nobody quite knows. The guys in the suits in the glass towers might as well be tossing coins."

"It has a slightly old-fashioned feeling about it," assesses Agutter. "It has this opalescent story telling to it, and sense of discovery. . . . But part of me wonders whether the writing for a women today might be different than it was then. Jessica would probably be made to be much more a strong young woman coming out of that world."

A sequel and even spin-off film ideas were tossed around after the box-office success of LOGAN'S RUN. A year after the movie was released, a prime-time TV version debuted on CBS — one that both York and Agutter respectfully declined to appear in — starring the dark-haired Gregory Harrison as Logan 5 and Heather Matarazzo as Jessica 6, but it ran only 14 episodes before being cancelled. A sequel never materialized, and as for the

**"They're people that find their sexuality easily. If we'd all been dressed up like Victorians, it wouldn't have worked."**

— Jenny Agutter





decades a LOGAN'S RUN remake has often been in the works. DRIVE director Nicolas Winding Refn was close to getting the film made with Ryan Reynolds a few years ago, and now, X-MEN: APOCALYPSE co-scribe Simon Kinberg is the latest to take a stab at the project, envisioning it as a sort of HUNGER GAMES-type franchise. Agutter suggests, "They would be wise to go back to the book and make it that much younger, because I think it just adds a different kind of an edge to it. Make it very gritty. Do it with 28-year-olds. Just really make it this world world run by kids."

Of course, York and Agutter are each the perfect age to make cameo appearances, York beams. "Now I can play the old man role that Peter Onizuka did!" Agutter adds with a laugh. "That would be fun. They could charge [that role] to a woman that's living outside. The cut lady! The cleaner in Washington, tidying up after the cats."

## A NEW JOURNEY FOR MICHAEL YORK

York is also keen to return as Logan one more time for an indie play that's in the works, written by William Nether and Paul McConee, called LOGAN'S JOURNEY. Agutter has also agreed to be in it. The gothic project has taken on extra-special meaning for York, as he has been struggling with a rare and destructive blood-plasma disorder called amyloidosis that strikes a very small percent of the population—only about 5,000 people in the world have a. Coincidentally, and tragically, McConee's best friend died of the oft-misdiagnosed disease, and so the two men have also teamed up to create RENEWAL.—Research

Exploring New Amyloidosis Learning—to raise awareness and get proactive in the fight against the disease.

York credits his wife of 48 years, Pat, for saving his life when he was misdiagnosed. "I had that illness. I wasn't getting any better. I was being treated with all these heavy drugs, and she was like a demon. She wouldn't take no for an answer. She would learn more than doctors, and in the end, found the doctor [in] he had the correct diagnosis!" York had a stern-cell transplant, and happily reports that it was very successful. "I've had a forty-year remission, which has been great. Four precious years. It made working not impossible, but difficult. So I've been doing a lot of writing—a new book [coming soon] about the illness. If it saves one life, then it would have been worth it." 43

For more on Michael York and RENEWAL go to [michaelyork.net](http://michaelyork.net)

For more on James Agutter go to [jamesagutter.net](http://jamesagutter.net)





# ENTER THE DRAGON

Thirty-five years have passed since *DRAGONSLAYER* burned up the big screen with arguably the most convincing dragon ever put on film.

Director/cowriter Matthew Robbins and SFX master Phil Tippett exclusively tell us just how it was done.

By David K. Brown

The early 1980s saw the drawing of a sword-and-sorcery beacon, with an influx of role-playing games like *Dungeons & Dragons*, fantastical literature, and a convergence of well-produced and thoughtful fantasy films that all helped to propel the genre forward. *DRAGONSLAYER*, released to theaters 35 years ago from a joint partnership of Disney, a Disney Video division and Paramount Pictures, bravely presents a world on the verge of dispelling its magic — but there is one last dragon to be rid of before that can happen. The dragon — a majestic and horrifying creature half over from centuries before — is a beast named Vhagar. Pugnacious and restless deep within its cave, emerging only once a year to accept a virgin sacrifice.

The presentation of the possibly achieved effect of the dragon was revolutionary at the time, and the project itself came to fruition based on the concept of the dragon being not only the show stopper of the film, but the next step in the evolution of practical and stop-motion special effects. "The movie was created in partnership with [screenwriter] Hal Barwood," remembers *DRAGONSLAYER*'s director and co-writer Michael Robison. "We used to go down to [Industrial Light & Magic] with George Lucas and stare the hell out and talk about what ILM was going to do for the world of special effects. We got the idea of *DRAGONSLAYER* based on our visits to ILM, thinking maybe that ILM could be put to work on something other than star fields and spaceships and light sabers. Maybe something like a dragon. We thought that would be a very interesting way to get that available and bring it to life in the way that ILM was changing film and with intergalactic stuff. We had become fascinated with what was happening in the world of special effects and so we sat down and we wrote the script."

As for the character of the writing, a monster that would prove to be a challenge to conceive and realize for the team of animation and visual effects artists, Robison says, "We always conceived the dragon to be a killer and a completely terrifying entity. It was also a real D.N.A. of that movie. We picked it as such in all our conversations with both studios. We kept telling them that the dragon was meant to

**"WE ALWAYS CONCEIVED THE DRAGON TO BE A KILLER AND A COMPLETELY TERRIFYING ENTITY."**



be extremely scary and horrifying. Michael Eisner, who was a chair of Paramount, had been trying to develop movies with a dragon because there was a big deal of *Dungeons & Dragons*. They, about trying for a couple of years. I know that in one of these meetings, Barwood was on board with what our intentions were with the dragon. He embraced it."

In terms of executing the effect of the dragon, Robison explains, "We used a full panoply of techniques. It took in those days some pretty advanced. ILM pulled out all the stops. I think they were excited about not doing something set in outer space and doing something that was a flesh-and-blood creature."

Phil Tippett, who was nominated for an Oscar for his work on *DRAGONSLAYER*, adds, "Mike Robison and Hal Barwood came by ILM while we were doing *EMPIRE STRIKES BACK*, and they had the *DRAGONSLAYER* project. We started talking about it while we were wrapping up *EMPIRE*. We started to estimate motion-control equipment with the technicians in *EMPIRE*, so when *DRAGONSLAYER* got traction, we came up with something called



**ABOVE:** Progressive Polaroids of the Vermithrax model. **RIGHT & INSET:** Prepping the varied-scale dragons to be camera ready. **OPPOSITE PAGE:** Peter MacNeil and Caitlin Clarke ready to face Vermithrax; Ralph Richardson as the old sorcerer Ullrich.

Cio Motron. "We wanted to advance stop-motion."

Robbins explains, "Cio Motron was then a very modern technique to make the new crest of the dragon not look like the age-old stop-motion. It is odd compared to its in-action photography. In live-action photography, there's a blur because the shutter speed is typically a 50th of a second. With Cio Motron, ILM created a way of opening the shutter and then moving the segments of our model. In the extended lens, which would be moving very quickly, you would get the very live-action effect of blur, and so you project such footage and there's a fluidity to it. The eye accepts it as a more persuasive reality than stop-motion had become up until then. No one had really seen that before, though it had been used in a very limited way in *EMPIRE STRIKES BACK*."

Tippen adds, "Ray [Harryhausen] was a huge influence on me when I was a kid, so I studied and learned stop-motion animation. I think what happened was that as the lower-budget B-movies that used stop-motion were evolving into the *A STAR WARS*-type picture, it was important on us to do what we could to try to up the ante and try to make the animated characters fit in a live-action world. That was Cio Motron."

Building a realistic and convincingly scorching dragon for the film is one thing, but world building and presenting a believable cinematic universe is another thing entirely. Robbins, who did not make a fantasy film before *DRAGONSLAYER* (he bookended the movie with the cult Mark Hamill vehicle *CORVETTE SUMMER* and then directed *THE LEGEND OF BILLY JEAN* with Helen Slater and Christian Slater), offers that the film did not have a literary inspiration per se, but that the very emotional world presented in the film would follow a very specific rule of thumb: "When Hal and I first started working on this, he was very excited about *J.R.R. Tolkien* and *THE LORD OF THE RINGS*. He got me to read [the books], and I became very fascinated by that world as well. I wouldn't say that *DRAGONSLAYER* is Tolkien-esque, especially now, that Peter Jackson has been here and planted his flag. Back then, the ambition to go to such a place was unusual, and we were very aware of the easiness of going there, and instead of us as writers going there, unknown. The point is, I would say that there is a rule that Hal and I were attracted to in the realm of fantasy films: it wasn't too easy to enter in fantasy. How often we couldn't understand the rules. The music seemed



to be that because it was a fantasy film you could go anywhere and do anything like in a dream. I'm sure you've had the experience of someone telling you their dream, and you know how quickly how boring that becomes. A dream where anything can happen, it's very hard to care. So *DRAGONSLAYER* is very realistic and stuck to a rule we decided on at the very beginning, and that is that there really would only be one fantastical thing—that was the dragon. Dragons are real. Everything else in the movie would be as real as possible. So the look of it and the architecture and the costumes, the woods, and the trails, the whole texture of the movie would be very gritty and very bloody realism. Yes, it's a leap of the imagination to go to such a place, but the proposition is that you would only have to realize that much and go the far. It's like chemistry, and you put in that one drop as a catalyst and how does it permeate society? What would happen under such circumstances? How



would you suppress it, what would you do? The arrival of Christianity is in the way as well, so we really had to put the fantastical element into a naturalistic portrait of the Middle Ages."

Though *DRAGONSLAYER* has some great characters in it, the size of the show is undoubtedly

"Vladimir, herself." It was designed to become iconic. "Initially Robbinn. I was very aware that there'd been a lot of silly-looking or goofy-looking movie dragons in the movie world. What we wanted up with became the star of the movie."

Tipple elaborates on what makes Vladimiresque iconically unique. From the beginning we thought of it as a very, very old dragon. It was old and craggy, and sat around for hundreds and hundreds and hundreds of years. That had to be embodied in the design. That is the launching point. The character of the dragon also comes from the mood of the lighting, the way it was shot, the character design. There's no other way to describe it other than intimate. I did a lot of research prior to shooting anything. I got as much documentary footage of Komodo dragons, archibutyrids, giant sloths, and used that as a reference. I had an idea in my head about what that would look like. We kind of went from there."

Robbinn, who also had input into the design of the dragon, says, "I had certain views about how many legs it would have, what the wings looked like, how many claws it would have, and that it would be something that would convey that it was cunningly reptilian. The expression on the face would convey something really cold and calculating and with a high IQ." Adding to the creative process of bringing Vladimiresque to life, Tipple describes, "It's very hard to find that identifiable thing that drives the creative process. Most answers are no, and so what would is on take material from the script and put whatever input you can from the director and see how it's interactive that will see it key our minds eye and feel within our body. Then you just do it."

As for DRAGONSLAYER, a human character and cast, director Robbinn fondly recalls the old screener Ulrich, as played by the disheveled Ralph Richardson, who has an elegant moment as he quests to rid the world of the last dragon. "Hal and I were talking in his even this character of Ulrich the magister," he remarks. "As such, we were careful not to make him a pompous old guy. He would not be about performing magic for visiting supplicants. He would put on a show, and he was something of an acrobat. Which is why I think, and how we were able to attract Ralph

Richardson, who was himself a very charming and acrobatic person and a very good actor."

Of the screen's last contrived casting choice of young Peter MacNicol as the apprentice Colson (this being his first big-screen role, he went on to a rather distinguished career appearing in projects ranging from SOPHIE SCHEIDT and GHOSTBUSTERS II to ALLY McBEAL), Robbinn recalls, "Both studios were very insistent on casting an American for that role. Peter had just the right amount of mid-Atlantic in his voice that we could include him with a mostly English cast. Heck, then he had a very dramatic face, and his curls... there was something beautiful and somewhat about him, which was important for the character."

When asked about the iconic look of the late Cuthbert Clark in the role of the tumbler, Valerian, Robbinn beams, "She was very interesting. She studied the way boys would move, and she adopted some boyish mannerisms because for many scenes in the movie she is male, and we wanted to make sure it was a convincing illusion."



We wanted her in a good way, for that. When we were doing the sound mix, one of us picked her voice down somewhat in those scenes. Once it is revealed that she is not male, we allowed her normal voice to be used. It was not so obvious. We wanted the audience to accept that the man just another guy. I liked working with her very much. She had an interesting presence and she was serious, but she was great."

When DRAGONSLAYER premiered in 1981, the film was not a towering box-office hit. Released to theaters only two weeks after Paramount's own RAIDERS OF THE LOST ARK, broad audience success for the film simply wasn't there. "It

wasn't particularly well served," Robbinn admits. "I was pretty new to the business back then, and I didn't know much about marketing and publicity. I never felt that Paramount was that interested in the film. The production executives in New York had a lot of support from them, but then we made the film and then we had to meet a whole new group of people, the marketing people. They didn't know us, and we didn't know them. They were absolutely rivaled by [RAIDERS]. The head of marketing and publicity didn't come to our preview screening. It was an extraordinary, wonderful screening. I don't think they really took it seriously."

Tipple, who designed another memorable cinematic dragon movie that a decade later in the form of DreamWorks' Robin Cohen's DRAGONHEART, fully observes, "I find it amusing that both of those [dragon] movies didn't do as well at the box office. The demographic of people that like those kinds of [movies] didn't show up. They were built for an audience of the time."

Most thoughtful decades later, DRAGONSLAYER has passed the test of time and continues to be a fun film and a museum in the so-called-mid-2000s genre. "We had a lot of fun working on it," sums up Tipple. "Markus was very supportive, and we had a really good working relationship. That's the kind of thing that I walk away with. We were really happy with the sequences and the story and how it was all put together. I look back on the experience of working on it very fondly."

And Robbinn gleefully concludes, "We made a movie that we wanted to see. We thought, 'Wouldn't it be nice, wouldn't it be cool, to make all those books and make this world come to life?' It was a niche in the hearts of generations of movie fans. What else can I say? My, Vladimir, what a year! Our best and most unforgettable nightmare! Thanks for enduring such a wicked, breathing, fire-breathing creature!"



## FISH OUT OF WATER: PATRICK DUFFY RETURNS TO MAN FROM ATLANTIS

Patrick Duffy returns to his underwater roots, penning an all-new adventure for his first major prime-time TV character, Mark Harris. From mermanon underwater filming sessions to those revealing yellow swim trunks, Duffy reflects on the classic '70s show exclusively for *FM*.

By David Weiner

In the mid-1970s, it seemed that prime-time television had very little interest in counterbalancing SF other than the depictions of *THE SIX MILLION DOLLAR MAN* and *THE BIONIC WOMAN*. With the energy crisis, pollution, and the single tear of Alan Eyre Cash, permeating the survivors alongside coverage of Jacques Cousteau's aquatic exploits, the *Bonanza* 'bimble' and *JAWS*, public fascination focused on our increasing destruction of natural resources and the mystery of the ocean blue.

Out of the depths of that potent brew came *MAN FROM ATLANTIS*, with a pre-DALLAS fame Patrick Duffy starring as the title character Mark Harris. First airing on prime time in the form of four TV movies, and then over short-lived, 13-episode series, the show ran on NBC between 1977 and 1978. I was ten years old when the show caught my attention, and I have fond memories of attempting to imitate Harris' dolphin-like swim style in the local pool, of trying to hold my breath underwater and a mermaid like Duffy could, and even of taping paper between my fingers to look like I had Harris' webbed hands.

My frame of reference is always that anybody who watches *MAN FROM ATLANTIS* and remembers it has to actually put on their ten-year-old brain to really appreciate it," says Duffy. "We did whatever we could, but at that age young people bought into it completely. They just figured Steve Austin could swim like that, and Mark Harris could swim like that. I think the old shows really do hold up from a fantasy point of view."

The almost literal fish-out-of-water *MAN FROM ATLANTIS* storyline followed the discovery of Harris, an amnesiac with webbed hands and feet who had the incredible ability to breath underwater and withstand tremendous deep-sea pressures. Believed to be a survivor of the lost civilization of Atlantis, he was recruited by a government agency to explore the ocean in the U.S.S. *Enterprise*-like submarine, *Conquest*, and take on hazardous underwater missions with the beautiful Dr. Elizabeth Morrell (Richard Montgomery) by his side.

"The pilot and the first couple of two-hour movies were the thing that really resonated it as legitimate science fiction," says Duffy, who readily admits, "then we sort of got off the rails a little bit." For an intelligent and thought-provoking that those first couple of TV movies were, the 13-episode series gradually got sillier and even more far-fetched, with tales that tackled a deadly virus, a mutated critter (a creepy, insect-headed Platymeria) an evil twin, and even a winged, two-headed aquatic creature. "That two-headed sea monster that I was rather into," laughs Duffy. "It was like 'OK, now you're fighting this guy, and he's terrifying,' and this Muppet comes around the corner. It was hard to keep a straight face; to be honest, I think literally by then, we were in full *BATMAN* mode."

The show's special miniature effects by Gene Warren (*THE TIME MACHINE*, *LAND OF THE LOSTS*)—especially the Cretaceous and long shots of Mark Harris swimming at great depths—were impressive given the budget of the TV movies (it certainly was conceived that they filmed a life-sized submarine underwater). Mark Harris' webbed hands were courtesy of Paul Phillips, famous for Leonard Nimoy's Spock ears on *STAR TREK*, and Duffy says



that his cold, cat-eye contact lenses were granted with model airplane paint and scordily painful — something he loathed to remove from the character in exchange for dark sunglasses.

The role also required Duffy to be an expert swimmer. "That was my ace in the hole," he beams. "My sister was the international and United States diving champion for years and years. So she trained me and I was obviously comfortable in the water. Duffy was required to hold his breath for two minutes at a time (two minutes and 35 seconds for one particular scene) and he developed the lung capacity to maintain that first.

As for Harris' unique underwater movement, the actor reveals, "They originally wanted the swim to be more like a sea snake, side to side, like a fish. But human vertebrae don't move side to side, they undulate. So the script was changed to the purpose lack, which propels you, but certainly not at any speed. [Movie magic] made it work [eventually]."

As for those revealing yellow trunks he wore in every episode, Duffy recalls that no modesty was necessary — even for those cold days shooting in the frigid waters around Catalina Island. "I had a special order-the-worst garment that I had to wear that pretty much neutralized any indication that I was male. Ironic or contrived?" he jokes. "They were made almost out of terry-cloth sewed up of material, so they absorbed the water and became very chunky and, by today's standards, certainly not attractive [like most of your superhero suits are today]. And they were in hell didn't keep you warm when you were in Catalina in October and November."

There was never any talk of reviving MAN FROM ATLANTIS with another TV series, but the idea of doing a book always stuck in the back of Duffy's mind. Now, the star has written a brand-new adventure for Mark Harris, out in June, simply called MAN FROM ATLANTIS, with intent to write a full trilogy. "[In the show] we hypothesized where [Mark Harris] was from and who he was, but it was better television to never see an end," explains Duffy. "I decided I wanted to end on it in the first volume, and literally in the first 50 pages he's off searching for the roots of his entire genetic history. And we set the stage of the mythology of planet Earth, basically, of which Mark Harris is a small, but integral part of a much larger picture."

Duffy, anxious to see the response to the new 12-episode adventure, which will determine whether or not he dives back in for two more book installments. Either way, he says that he's satisfied with the resulting criticism or "It completed my idea of

**RIGHT:** A dory Patrick Duffy with costar Belfrida Montgomery. **BELOW MIDDLE:** Duffy's new novel. **BELOW RIGHT:** MAN FROM ATLANTIS. **BELOW RIGHT:** An NBC ad endorsement in TV GUIDE. Remember those?



An NBC World Premiered! Can this water-breathing "human" crush a plot to destroy the world?

**"THE MAN FROM ATLANTIS"**

Starring Patrick Duffy  
Harris, Montgomery  
and Voice Board



what the character of Mark Harris was supposed to be. Initially, and so I'm happy with it."

Duffy has a healthy sense of humor about the limitations of MAN FROM ATLANTIS, but remains grateful for that first opportunity. "I never disparaged that character or that show or any part of it. Everything that I've done since, how I got DALLAS, it came directly from ATLANTIS. That's all part of the measures of my heart, and I give it every due respect whenever I can." ☺

The MAN FROM ATLANTIS TV show is available through whiskey.com. Look for the new novel on Amazon.com. Interact with Patrick Duffy on Twitter @therealduffy.

4 D-TIME

## MAN FROM ATLANTIS MERCH

Because the MAN FROM ATLANTIS series was so short-lived, very little merchandise was created for the show other than novels, comics, puzzles, and the like. A lunch box prototype was created, but not mass produced. One of only four known to exist, in mint condition, sold for \$7,650 on eBay in 2013. And the Konner toy company had conceptualized a collection by toy designer Steve Hodges, including action figures of the cast, alien creatures, underwater vehicles, and a Cetacean play set. "I love back to Cincinnati to the Konner toy company, and they showed me the mock-ups," recalls Duffy. "So they're probably at the Konner toy historical museum of such a thing exists. But I actually saw, myself as an action figure. Some here in the two Eric, there is a Mark Harris doll."





# KILLER OF GIANTS

## 50 YEARS OF ULTRAMAN'S INTERGALACTIC EXPLOITS

ULTRAMAN celebrates its golden anniversary this year, and the Japanese superhero gets his due in the pages of *FM*.

By Ed Blair



**T**he story of most Monster Kids and their love of the monster begins with the usual suspects: Unearthed Monsters, '80s slashers, even this very magazine. My journey, unlike most, started when my military family packed up and moved to Iwakuni, Japan. There was no Bela Lugosi or the wonderful makeup of Jack Pierce. My monsters were brought to me on a tiny, rabbit-eared TV in the form of giant intergalactic beasts constantly threatening the Japanese populace with unmitigated and wholesale destruction. But these bringers of doom were no match for the giant, rubber-knife-flicking, beam-blasting, dimes-to-dimeing hero that incarnated me for hours on end named Ultraman.

What started as a limited TV series about invulnerable monsters fighting alien quickly became an international phenomenon that has spawned numerous film and TV series, manga, books, video games, action figures, and is on other collectible imaginable that Ultraman's success was simply luck. It was a fortuitous fluke of cultural zeitgeist and an unprecedented potluck of talent and timing. When *GOOZILLA* was released in 1954,

Japan was still recovering and rebuilding from the devastation it had experienced from the two atomic bombs that ended World War II not a decade earlier. The devastation was real. It lived in the cultural psyche of a nation that lost hundreds of thousands in the blink of an eye. Godzilla reflected that, an atomic destroyer sent to punish mankind for its wicked,

violent ways. The giant, nuclear-powered behemoth put a face to Japan's greatest fear, allowing the country to confront it and use its ingenuity and resolve to fight back. The next step was to even the playing field, and Ultraman did just that. The Japanese people had used their room-ore as a sort of reassurance, rebuilding their culture to not only be stronger, but to be exposed the world over. By the mid '60s, Ultraman was a perfect fit for this new, tech-savvy, industrial powerhouse of a nation.

The story of Ultraman centers on a team of scientists—the "Science Patrol"—who use the latest and greatest technology to combat an alien threat. When one of their members, Shin Hayata, is killed by an alien object controlled by the alien warrior Ultraman, Hayata is revived and allowed to serve as earthly host for the Ultraman being. Hayata would receive an item called the Beta Capsule, which would allow him to transform into the giant Ultraman character, essentially a massive humanoid-shaped weapon with incredible power—for a short period of time. Ultraman could meet giant monsters head-on, unleashing a laser beam or a judo-like pose after softening them with his Ultra Beam. No more was Japanese ingenuity defense, attempting to catch up as they were taken to the brink of annihilation. Ultraman represented the new Japan, the emerging global challenger that wasn't afraid to throw a few elbows against their biggest arch-enemies if need be.

Ultraman was the brainchild of Eiji Tsutsumy and his Tsutsumy Productions. Tsutsumy had become an overnight legend in Japanese



entertainment as one of the creators of *Godzilla*, and became the go-to guy for Japan's cinematic monsters. In January of 1966, Tsutsumy's produced *ULTRA Q* on the Tokyo Broadcast System. The episodic show could be likened to *TWILIGHT ZONE* meets *THE X-FILES*, in which a team of people investigated strange, supernatural occurrences. The success of *ULTRA Q* and of the emerging giant monster (*goya*) trend

pushed Tsuburaya to create a show that catered to a younger audience and that was dominated primarily by oversized monsters. But the kicker would be that these weren't just building-sized creatures, but also a hero that would measure up.

Tsuburaya sought out Toho actor Sosuke Fuyuka to play Ultraman simply because he had the ideal proportions to fill out the suit. For the monster, Godzilla-suit actor Hamu Nakajima would perform several duties. As a trained martial artist and the most seasoned suit actor in Japan, he was brought on to consult and choreograph fights, giving

other suit actors instructions on how to move properly, as well as jumping into several stunts himself during the show's run.



**ABOVE:** Ultraman electrifies!  
**RIGHT:** Sosuke "Bii" Fuyuka and his superhero alter ego.  
**OPPOSITE PAGE:** Ultraman battles a kaiju foe; Tiji Tsuburaya advises on KING KONG VS GODZILLA.



As TV's found their way into more and more households and so education became a common practice, Ultraman's adventures spread like wildfire with children the world over ready to join in. And, as with many great successes, one wasn't enough. Tsuburaya Productions would go on to create scores of series, each one starring a different member of the Ultraman family. We would learn that Ultraman was just one being in a much larger force that patrolled space, fighting evil wherever it may be. There would be movies, rebuts, re-magings, more movies, several more TV series, lots of anime and video games, some TV projects that aren't considered canon due to incredibly complex legions, more TV series, more movies... you get the point. In all, there are over 50 Ultra characters officially recognized. It's a massive family that seems to show no signs of slowing down any time soon.

At its heart, Ultraman has always been a symbol of mankind's want to protect those who can't protect themselves, to use our capacity for growth and innovation to make the world a better place. Action, excitement, humanity, giant monsters, kanto, and good-old-fashioned storytelling. There's a reason that Ultraman and his team have been going strong for 50 years. It'll be no surprise if they're still kicking their way across the universe in another 50. *U*

*Special thanks to August Ragnone and her excellent EDIT Tsuburaya, MASTER OF MONSTERS from Chronicle Books for many excellent tidbits*



# THE ESSENTIAL ULTRA

The lot of Ultra film and TV series is vast. Covering them all would take an entire encyclopedia. Ultra shows and movies are all very different with incredibly different feels and styles. Here are a few picks to get you situated in the universe.



## ULTRA Q

The 1966 show gave birth to the entire Ultra phenomenon. And while it doesn't directly involve Ultraman, it provides the right context to see the origins. Plus, it's damn entertaining.



## ULTRAMAN

The original 1966 series is the obvious pick. It's the first appearance of the character and will set the stage for everything that will continue to come after. And while some of the storytelling may be a little too neat and tidy, there's no getting around the fantastic effects and genuine excitement this show produces.



## ULTRASEVEN

This 1967 series was the immediate successor to the original. And while it wasn't a direct sequel in terms of continuity, it bears many of the hallmarks of its predecessor. While a bit darker than ULTRAMAN,

it's more polished and has storytelling that's a bit tighter and more complex. Very entertaining and consistently held in high regard even amongst the most diehard fans. There are even those who say it's superior to the original. But that is for you to decide.

## ULTRAMAN ZOFFY

This is a tough one to come by, but if you can find a copy, it serves as a nice recap of the different Ultra characters from the first two decades. It features numerous Ultra brothers and many of the series' most popular monsters. Or you could read a few Wikipedia articles. But this is more fun.



## ULTRAMAN MANGA

Written by Eiichi Shimizu and drawn by Tomohiro Shimoguchi, this new manga series is a direct sequel to the original 1966 series. It picks up with the story of Shin Hayata and his son, who is now emerging as the next Ultraman. Beautifully drawn and expertly told, knowledge of the original series is a huge bonus, but it can be read on its own.





**P**rimed to stoke the nostalgia of '80s kids everywhere, *VOLTRON* is back as an all-new, 11-episode Netflix Original Series from DreamWorks Animation starting June 10 — with all episodes available for immediate binge-watching. Executive produced by Joseph D'Amato and co-executive produced by Lauren Montgomery, the creative team behind Nickelodeon's *THE LEGEND OF KORRA*, *VOLTRON: LEGENDARY DEFENDER* was written by *AVATAR: THE LAST AIRBENDER* and *KORRA* scribe Tim Hedrick. D'Amato and Montgomery gave *Furiosa* Monsters a special preview of the show, and their excitement was infectious.

"We are huge fans ourselves," says Montgomery. "We came into [this project] loving the original and wanting to just make it better and elevate it, and bring it into today without discounting what we loved about it. We needed to keep a lot of [the original concepts], and so it was kind of like serving our own nostalgia and our own fandom. We really needed to keep the heart of what it was."

Japanese anime first began to get a solid foothold on American pop culture with apocalyptic imports ranging from *ASTRO BOY* and *GIGANTOR* in the '60s to *STAR BLAZERS*, *BATTLE OF THE PLANETS* (later known as *G-FORCE: GUARDIANS OF SPACE*), and *ROBOTECH* in the '70s and '80s. *VOLTRON: DEFENDER OF THE UNIVERSE* aired on American television in syndication from September 1984 to late 1985, competing for attention against Hasbro's domestic creation *THE TRANSFORMERS*. Adapted (and sometimes twisted) down from the Japanese anime *BEAST KING GOLIATH*, *VOLTRON* fed the need for giant robot-on-robot combat, interlocking mechanical vehicles, and a can-do team dynamic amid an explosive spectacle.

"The concept of *VOLTRON* is a crazy, crazy idea," says D'Amato with a laugh. "I mean, it's five lions that become this big, giant robot. It's nuts. But we love that. We love the colorful nature of it. And we wanted to keep all that stuff and not make it too serious. It gets dramatic at times, but there's always a playful element to it."



**"THE CONCEPT OF VOLTRON IS A CRAZY, CAMPY IDEA. IT'S FIVE LIONS THAT BECOME THIS BIG, GIANT ROBOT. IT'S NUTS. BUT WE LOVE THAT."**

The new VOLTRON taps into that original anime look and energy in a direct homage, but the contemporary serialized narrative has evolved to incorporate mature story-telling shadings while maintaining the jaunty sense of fun, adventure, and humor that Dos Santos and Montgomery promise. The plot of VOLTRON: LEGENDARY DEFENDER remains simple: Five unsuspecting teenagers are transported from Earth into the middle of an intergalactic war and must unite to form the mighty warrior Voltron and protect the universe from evil.

The main character also serves the same for the most part, but no updated for a more sophisticated audience. Dos Santos explains, "Each one of those characters, they were in the original. It was sort of like we took a grain that was there in the '80s version, and just expanded upon that. They didn't have the level or depth of personality that they have here."

A new character, Shiro, is a reworking of the original '80s show's Sven character. Montgomery says Sven seemed to be the best candidate to discard in order to correct the cast. "We love those characters, so we wanted to keep as much of that as we could, but also knowing that maybe another Caucasian Swedish man was not necessarily what we needed on the team, he seemed like the most likely to [resent to making] much cooler."

The new VOLTRON voice cast includes Kimberly Brooks (BEN 10: OMNIVERSE, JUSTICE LEAGUE: WAR) as Princess Allura, Riga Darby (WHAT WE DO IN THE SHADOWS, FLIGHT OF THE CONCHORDS) as Coran, Josh Keaton (GREEN LANTERN: THE ANIMATED SERIES, TRANSFORMERS PRIME) as Shiro/Black Lion, Tyler Labine (REAPER, TUCKER & DALE VS. EVIL) as Hank/Yellow Lion, Jeremy Shada (ADVENTURE TIME, BATMAN: THE BRAVE AND THE BOLD) as Lance/Blue Lion, Bey-Tayee-Klaus (ARROW, SCREAM: THE TV SERIES, IZONBIE) as Pidge/Green Lion, and Steven Yeun (THE WALKING DEAD, THE LEGEND OF KORRA) as Keith/Red Lion.

"The camaraderie within the cast is incredible," reports Dos Santos and Montgomery, deciding that it may be as nice as to who is the biggest VOLTRON fan among them. "It's between Tyler and Josh. Tyler is probably the most vocal about being the ultimate VOLTRON fan, but Josh has got some serious chops. He watched all of the VOLTRONS."

As for boy THE WALKING DEAD star Steven Yeun, who was also a fan of VOLTRON growing up, he was happy to rejoin Dos Santos and Montgomery after he played the original Acotar on KORRA in a two-part miniseries. Dos Santos observes, "He's got a real angry quality to his voice, so he plays our version of Keith a little darker, a little moodier, a little younger."

On the all-episodes-at-once platform of Netflix, the question now is whether or not mega-drawers are in for a Season 2 of VOLTRON: LEGENDARY DEFENDER. Dos Santos offers, "If we could keep doing this and keep doing this, we would. It's been an awesome experience. So the hope is that it's popular enough to just keep going and going and going. We've got stories for day 70."

Look for VOLTRON: LEGENDARY DEFENDER on Netflix starting June 10.



The voices behind the characters: L-R: Josh Keaton, Steven Yeun, Bey-Tayee-Klaus, Jeremy Shada, and Tyler Labine.

EXCLUSIVE  
PREVIEW

# ISLAND 731



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**LETTERER:**  
**MARSHALL DILLON**

**EDITOR:**  
**HOLLY INTERLANOI**

For more news on ISLAND 731  
and other titles from

American Gothic Press, follow us on:



/AGPMonsters

[AmericanGothicPress.com](http://AmericanGothicPress.com)

In 2015, our American Gothic Press imprint announced a comic-book adaptation of Jeremy Robinson's best-selling novel PROJECT NEMESIS. IDW's GODZILLA artist Matt Frank knocked out six issues of mayhem, and the American kaiju comic genre was born! We had such a blast doing that first book that we asked Jeremy if he had anything else that might be suited to paneling, and he handed us ISLAND 731, a book he co-wrote with Kane Gilmour that tackles secret experimentation in the Pacific Ocean, à la THE ISLAND OF DOCTOR MOREAU.

Jeremy and Kane adapted the book themselves into another six-issue mini, and for art duties we turned to Ghostly Award-winning artist Jeff Zornow — also known for his contributions to the GODZILLA comic world. What resulted is a pulpy, colorful adventure full of hybrid monsters and relatable human characters. And really, in comics, what more do you need?



SOME TIME LATER.

CALM  
YOURSELF

URGH

JUST  
KILL ME  
NOW

YOU ARE  
TOO  
VALUABLE  
ALIVE

I AM GOING  
TO FIBRE YOUR  
RIGHT ARM. TRY TO  
MOVE IT SLOWLY  
YOU WERE  
INJURED

GOOD

WAIT  
THAT'S  
NOT MY  
ARM

YOU ARE  
CONFUSED  
NOW TRY  
TO RAISE  
THE LEFT  
ARM

THAT'S  
NOT MY  
ARM

AAAAHHHHH! AAAHHHHH!

WONDERFUL



THE MAGELLAN,  
A RESEARCH VESSEL  
TASKED WITH STUDYING  
THE GREAT PACIFIC  
GARBAGE PATCH

DAVID SANCHEZ  
DECK HAND

MAN  
OVER-  
BOARD!

MAIRI HANNOIS, FORMER  
YELLOWSTONE PARK RANGER

DR. APRIL JUHETT, OCEANOGRAPHER  
AND BIOLOGIST, JUMPED INTO THE  
PACIFIC GARBAGE PATCH...





COMING  
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# FAMOUS LAST WORDS



"If man is to survive, he will have learned to take a delight in the essential differences between men and between cultures. He will learn that differences in ideas and attitudes are a delight, part of life's exciting variety, not something to fear."

-Gene Roddenberry

If you enjoyed reading this issue of *Famous Monsters* magazine, spread the word! Tell your friends to pick up a copy. Work the pop-culture conversation around you to include Sci-Fi, fantasy, and horror. Do it so we can cultivate, educate, and ensure generations of Monster Kids to come.



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We extend our MONSTROUS THANKS to every one who took the time to vote for us in the 14th annual Rondo Hatton Classic Horror Awards. We couldn't have done it without you!

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